

APR 23 1925

©CIL 21386

TRACKED IN THE SNOW COUNTRY

Photoplay in 7 reels

Directed by Herman C. Raymaker

Story ^{and adaptation} by Edward J. Meagher and Herman C. Raymaker

Author of the photoplay (under section 62)
Warner Bros. Pictures, Inc. of U.S.

Washington, D. C.

Register of Copyrights
Washington, D. C.

APR 23 1925

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Warner Bros. Pictures, Inc.

Tracked in the Snow Country - 7 reels
Kiss Me Again - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Bros. Pictures, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Tracked in the Snow Country	4-23-25	©CIL 21386
Kiss Me Again	"	©CIL 21387

The return of the above copies was requested by the said
Company, by its agent and attorney on the 23rd day of
April, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

APR 24 1925

"TRACKED IN THE NORTH"

Story and adaptation

by

EDWARD J. MEAGHER

and

HERMAN C. RAYMAKER

APR 23 1925

©CLL 21386

Snow Country

FOREWORD - FADE IN

"Wild and wide are my borders, stern as
death is my sway,
From my ruthless throne I have ruled
alone for a million years and a day,
Hugging my mighty treasure; waiting for
man to come."

ROBERT W. SERVICE
FADE OUT

FADE IN - LONG SHOT

Beautiful atmospheric shot of the snow country. It is
just before sunset LAP DISSOLVE TO

TREE TRUNK

A crudely fashioned sign tacked to the tree. The sign
is made either from an old skin or the remnants of an
old packing box. The sign is lettered to read as
follows:

PROSPECTORS BEWARE! A WOLF-DOG KNOWN AS
"THE KILLER" HAS ATTACKED AND KILLED LONE
PROSPECTORS IN THIS VICINITY.

Signed TERRY MOULTON, Forest Ranger.

LAP DISSOLVE TO

FULL FIGURE SHOT

Of the dog, standing upon a snow-covered rock over-
looking the trail. The dog's ears are laid back and a
menacing snarl bares his fangs. He is looking at some
definite object upon the trail (Note: Shoot up this shot
to get effect of dog looking down and also to hide
presence of the dog's pup)

2

LONG SHOT

Showing the dog standing on a rise, either snow or a rock, hearing in the foreground a man breaking trail in the deep snow for a dog team is approaching. A girl is guiding the runner of the dog-sledge; she is holding on to the handles and cracking a dog whip.

3

CLOSEUP OF THE KILLER

A hungry look is on the dog's face as he watches his quarry (This closeup to be shot up as in full figure shot above.)

4

FULL FIGURE SHOT OF THE KILLER STANDING ON ROCK (SHOOTING UP)

The Killer is watching the dog team ahead of him. He gets down and starts to follow them.

5

MED. SHOT

Of the man, the dog-team and the girl as they mush along the trail.

SUBTITLE 1

THE SEARCH FOR GOLD HAD LURED SILENT
HARDY INTO THE DESOLATE NORTH.

6

MED. CLOSEUP SILENT HARDY

He is a man of perhaps forty or forty-two. A strong, rugged, outdoor type of man. He is dressed in furs, wears gloves, and snowshoes. He is moving forward as he breaks trail for the dogs.

SUBTITLE 2

HIS MOTHERLESS DAUGHTER, JOAN, WHO
SHARED HIS HOPES AND HARDSHIPS.

7

MED. CLOSEUP JOAN HARDY

She is a sweet, wholesome, outdoor type of girl of eighteen. She is dressed in furs, and a fur parka for a head dress. Joan is guiding the moving dog-sled with one hand. Her other hand holds a long dog whip which she cracks to urge the dog team forward.

8

CLOSEUP

Of the projecting limb of a bush or small tree. The lash of the whip catches around the limb and holds fast

9

FULL FIGURE SHOT OF TRAIL

Getting in part of the rear of the moving dog sled; the bush that has caught the whip. As the sled moves forward the girl realizes that her whip is caught and she endeavors to regain the whip by pulling on the handle. The lash holds to the limb and she is forced to let go of the sled handle while she walks back to regain the whip. Before she starts to disengage the whip she hollers to her father.

10

MED. SHOT

Showing Hardy continuing on the trail. Dogs and sled following him. Shooting from the back of sled. He turns as he hears Joan hollering to him. Stops, the dog team and waits for her to rejoin them.

11

CLOSEUP HARDY

Looking back at Joan; he is smiling rather whimsically at her losing the whip. Suddenly his look changes to one of grave concern.

12

FULL FIGURE SHOT

Of Joan at bush trying to disengage her whip. From behind her, near the corner of the bush, The Killer is slowly and stealthily crouching to leap upon the unsuspecting girl.

13

CLOSEUP HARDY

As he unslings his rifle from his shoulders and raises it to his shoulder and shoots.

14

FULL FIGURE SHOT

Of Joan who is still engaged in trying to regain her whip. The body of the Killer drops to the ground beside her. She turns in the direction of the shot and realizes that whatever was shot must have been in her immediate vicinity. She looks down and sees the body of the Killer. A shudder of fear runs through her body.

15

FULL FIGURE SHOT

Of Hardy, standing with the smoking rifle in his hand, and looking toward Joan. He exits toward her.

16

FULL FIGURE SHOT

Of Joan, standing looking at the body of the Killer. Hardy enters to her and he looks down at the dead dog; prodding it with the toe of his boot to make sure that it is dead. He looks at Joan and shakes his head as if to imply that she had had a very narrow escape. Unbeknownst to them, the tiny figure of a pup is seen to enter scene and approach the body of the Killer. They see it and watch it as it runs right up to its parent's body. It stands for a moment at the body and Hardy raises his gun to shoot, with the intention of stamping out the Killer's breed. Joan stops him the poor little pup's predicament has touched her woman's heart. She stoops over and picks the pup up. She holds it in her arms and pets it. Hardy shrugs his shoulders as he gives in to his beloved daughter's whim. He goes to the bush and disengages the whip and they both exit.

17

LONG SHOT

Joan and Hardy enter to dog-team. Hardy ~~was~~ resting his rifle over his shoulders as he resumes his position in front of the dogs. Joan places the pup in the furs and blankets on the sled and then resumes her position at the handles. She cracks her whip and man, dog sled and girl move forward into the wake of the setting sun.

FADE OUT

FADE IN

SUBTITLE 3

AS THE SEASONS PASS.

Title to be superimposed upon snow background. Snow fades out of b.g leaving b.g. denoting summer. Summer season fades from b.g. and snow takes its place. On one corner of b.g. show an hour glass which remains throughout the scene.

FADE OUT

18

SCENIC SHOT

Showing beautiful country and snow

LAP DISSOLVE TO

18A

BOTTOM OF GRAVEL PIT AT MINE

Silent Hardy is at work picking gravel and shoveling it into the bucket.

LAP DISSOLVE TO

18B

LONG SHOT INT. OF MINE AT CAVE

The cave is lighted up by two carbide lamps. The cave interior shows it to be a roughly fashioned gold mine. Near one side of the cave is a rocker. A wooden flume which is connected with a spring of water trickling down from cave's side. The flume carries the water to the rocker. Nearby is a gravel pit some ten or twelve feet deep. Mining implements such as would be used in a one man mine are scattered around. The interior of the cave is about 12 by 14 feet. A windlass and bucket are attached to the gravel pit. Hardy is winding up the windlass until bucket appears. He takes the bucket over to the rocker and dumps contents into rocker and starts to work the rocker.

LAP DISSOLVE TO

18C

CLOSER SHOT OF HARDY

At rocker as he works it. He stops working and removes the screen containing the gold and nuggets. Rin Tin Tin is seen standing nearby as he watches his master. (Possibly introduce Rin Tin Tin here instead of trading post introduction)

18D

CLOSEUP

Of Rin Tin Tin watching Hardy. Hardy examining his gold while Rinty watches him. LAP DISSOLVE TO

18E

CLOSEUP SMALL GOLD SCALES

Hardy places nuggets upon scale to balance weights. Scales are on counter and behind scales we show a couple of wrapped bundles. Full camera back. As camera moves back it shows Silent Hardy and storekeeper - Silent has poke in hand and storekeeper is weighing the gold which is used to pay for purchases on counter. Dog standing and watching. As camera moves further back, show the interior of the trading post and group at rear. Some types sitting around the stove and gossiping. Others are examining articles which they contemplate buying. As they are doing this they are taking more than ordinary interest in Silent and the storekeeper.

19

CLOSEUP SILENT - STOREKEEPER WITH SCALES BETWEEN THEM

Show storekeeper handing Silent some bills and small change in return for the nuggets tendered in payment of purchases.

20

CLOSEUP RIN TIN TIN

Dog is watching Silent and Storekeeper

SUBTITLE 3

THE KILLER'S OFFSPRING, NOW GROWN TO MATURITY, WAS SILENT'S DEVOTED COMPANION

- - - - -Rin Tin Tin

BACK TO SCENE Dog still looking up, rubs his nose against Silent's leg and Silent's hand comes into the closeup and strokes the dog's head.

21

CLOSEUP SILENT HARDY

He looks down at the dog with great love and affection depicted on his face. He then turns away from dog and continues his conversation with the storekeeper

22

CLOSEUP RIN TIN TIN

Dog looks around store, sees barrel of dried fish and then looks up at his master with an inquiring look. Dog then walks out of scene.

23

CLOSEUP BARREL DRIED FISH

Dog walks up to barrel and looks at it; then looks back toward Silent. Dog then looks back at the fish again.

24

STOREKEEPER AND SILENT

The men are still talking and storekeeper notices what the dog is doing. He calls Silent's attention to it. Silent turns and looks CUT

25

CLOSEUP DOG AT FISH BARREL

Dog still looking at fish turns and looks at Silent.

26

CLOSEUP SILENT AND STOREKEEPER

Silent still looking at dog - he shakes his head reprovingly. Storekeeper is watching the dog skeptically.

27

CLOSEUP DOG AT FISH BARREL

The dog looking at Silent, realizes that he cannot steal the fish as his master has forbidden it. Dog goes out of scene.

28

LONG SHOT - INT. TRADING POST

Hardy and storekeeper on at counter watching dog. Rin Tin Tin walks to them. Hardy turns to storekeeper with an "I told you so" smile. Storekeeper speaks he is no longer skeptically

SCENE CONTINUED

28 continued

TITLE 4

"WELL THE WOLF-DOG SURE SEEMS TO HAVE
OUTGROWN HIS FATHER'S HABITS."

BACK As storekeeper gets title over. Silent puffs
out his chest to indicate he is proud of the dog.

29

CLOSEUP INT. REAR OF STORE

Showing slabs of bacon hanging on hooks over the
counter. Jules and Indian squaw who acts as clerk
in scene. Jules sniffing a slab of bacon that he is
holding in his hand.

SUBTITLE 5

JULES RENAULT, A STRANGER AT THE POST,
WHOSE MOVEMENTS ARE SHROUDED IN MYSTERY.

30

CLOSEUP JULES

Jules smells of the bacon and casts furtive glances
about the room. His eyes rest upon a group of men
seated nearby and he hends his head to listen.

31

MED. SHOT - NEAR STOVE INT. STORE AT POST

Group of men talking - Jules an interested listener;
the men are looking toward Silent and evidently
talking about him. Jules moves closer - and asks who
Silent is. One of them speaks

TITLE 6

"THAT'S SILENT HARDY, THE RICHEST
PROSPECTOR AROUND HERE."

OR

"THAT'S SILENT HARDY, THE WEALTHIEST
MINE OWNER IN THIS VICINITY."

BACK Jules shows excitement and eagerly asks the locati
on of the mine. As Jules gets his question over the
other men look at him with quizzical smiles and the
spokesman shakes his head negatively and replies

TITLE 7

"THAT'S WHAT WE'D LIKE TO KNOW. NO ONE
KNOWS HIS SECRET. WE'VE ALL TRAILED HIM,
BUT HE AND THE DOG LOSE US EVERY TIME."

BACK As man gets title over Jules gets scornful and
he assumes a boastful attitude as he speaks

TITLE 8

"THE MAN OR BEAST DOESN'T LIVE WHO CAN
LOSE JULES RENAULT ON THE TRAIL."

BACK Jules puts this title over - the men listen and
look at one another as much as to say that Jules has a
big surprise in store for him. then they all look
toward doorway.

32

MED. SHOT SILENT AND STOREKEEPER AT COUNTER

Silent picks up his bundles and bids storekeeper goodbye. Dog and Silent go out of scene.

33

EXT. TRADING POST AND STORE. LONG SHOT

Silent and dog come out of store door. Silent reaches down and picks up his snowshoes with one hand - he does not put them on, followed by the dog, they go down the trail.

34

CLOSEUP EXT. DOORWAY OF STORE AT POST

Jules comes into closeup and looks after Silent and the dog with a very crafty, knowing expression upon his face.

FADE OUT

35

FADE IN

INT. HARDY CABIN - LIVING ROOM - NIGHT - LONG SHOT

The cabin is plainly but comfortably furnished. Fireplace with fire burning. Near the fireplace is a rug which shows the head and fangs of some fur bearing animal. At one end of the cabin is a bunk. Near the bunk is a home-made table and a chair. On the wall near by is a calendar. In background of cabin is two doors, one leading to Joan's bedroom and the other to Hardy's bedroom. A large arm chair and another smaller chair are also arranged in front of the fireplace. Hardy and Rin Tin Tin on. Hardy is seated in the armchair in front of the fireplace and Rin Tin Tin is lying on the floor with his back to the fireplace and looking up at his master as the latter reads.

36

CLOSEUP HARDY

As he pauses in his reading and looks down at Rin Tin Tin. As he sees the tenderness and devotion in the eyes of his dog an answering look comes over his face and in his face we can plainly see the great love and devotion Hardy has for Rin Tin Tin.

37

CLOSEUP RIN TIN TIN

Seated with his back to the fire and looking up at the face of his master with a look of great tenderness and devotion. In his eyes shine the love that only a dog can give. Suddenly Rin Tin Tin cocks his ears up as if he hears something. He listens and looks toward the door.

38

INT. LIVING ROOM HARDY'S CABIN - LONG SHOT

Rin Tin Tin looking at the door and Hardy still seated in chair with his back to door as he reads. Hardy sees the dog looking at the door and he turns and watches also. Rin Tin Tin jumps up and runs over to the door as if about to greet a dear friend. He awaits the opening of the door with wagging tail and canine impatience. The door opens and Terry Moulton steps in the doorway. The snow from the storm outside swirls into the room and he hastens to close the door against the fury of the storm. Rin Tin Tin leaps up at Terry in friendly greeting. Terry acknowledges the greeting and walks back to greet Silent Hardy.

39

FULL FIGURE SHOT AT FIREPLACE

Hardy rises as Terry enters and gives him a hearty handshake. Terry looks around as if looking for Joan and Hardy smiles and points to her room as he tells him that the girl is dressing. Hardy sits down and motions for Terry to be seated. Meanwhile, Rin Tin Tin has been circling around Terry as if trying to attract his attention. Terry sits down and Rin Tin Tin snuggles up to him.

SUBTITLE 9

TERRY MOULTON, A FOREST RANGER, STATIONED NEARBY, DIVIDES HIS TIME BETWEEN HIS POST AND THE HARDY CABIN.

Note Rangers wear badges and can make arrests.

40

CLOSEUP TERRY AND RIN TIN TIN

He pats Rinty's head very fondly and as he does a far away look comes over his face LAP DISSOLVE TO

40A

ICE COVERED RIVER - CLOSEUP OF TERRY IN BROKEN ICE

He is trying to get out of the hole and the ice cracks beneath his weight and he falls back into the water

SCENE continued

40A. continued.

His danger is very great as his limbs are fast becoming numb from the intensity of the cold water. He looks off scene and a ray of hope comes into his face.

41. ICE COVERED RIVER - MED. SHOT

Rintintin coming toward camera carrying a long slender branch of tree which he is dragging. He exits to camera with it.

42. FULL FIGURE SHOT ICE COVERED RIVER

Terry in water making desperate efforts to get out. Rintintin enters scene with branch. He drops his hold from end of branch and takes fresh hold in middle of branch and starts out on the ice towards Terry. He slowly creeps out until Terry can grasp or he drops the branch and noses it out to Terry. Terry climbs out with the aid of the branch. and crawls forward on ice to safety. He lays exhausted from his efforts and Rintintin snuggles down close to him.

43. CLOSEUP RINTINTIN AND TERRY

On the ice of river. Rintintin snuggles close to Terry and he places his arms around the dog LAP DISSOLVE TO

ALTERNATE SCENES -

40X. FULL FIGURE SHOT OF TERRY

Almost exhausted from his efforts to escape from the jaws of a large steel trap which holds him fast by the leg. He is almost out from the snow and the cold. He is bareheaded. and he makes a 1st exhausted attack attempt to free himself from the trap and then sinks back exhausted as he fails. He looks off and an expression of hope comes into his face.
CUT TO

41X LONG SHOT EXT. DEEP SNOW DAY

Three men are making their way through the snow. Rintintin is leading them. In his mouth he is carrying Terry's cap. As they make their way onward the men and the dog sink down into the soft snow as they hurry to the rescue. They arrive at foreground and exit.

42X. MED. SHOT TERRY LYING IN THE SNOW

With the steel trap clamped around his leg. Rintintin and the three men enter to him. Two of the men release him from the trap while the other man holds him up.

43X. CLOSEUP OF THE TWO

Taking the trap from his leg. Terry's leg is bruised and torn from the cruel jaws of the steel trap.

44X. CLOSEUP OF ONE MAN SUPPORTING TERRY

While the trap is being taken away from his leg. Terry is suffering but he grits his teeth. Rintintin snuggles close to Terry and the man takes his cap from the dog's mouth and puts it back on his head. He pets the dog as he owes his rescue to Rintintin. LAP DISSOLVE. (NOTE it may be well to let the three men remove the trap and play Terry and Rintintin in CLOSEUPS)

43 A. INT HARDY CABIN LIVING ROOM.

Terry seated in chair with his arm around Rintintin. Terry still has a far away look in his face. He comes out of his reverie and looks down at Rintintin snuggled beside him, and a tender, thankful loving look comes into his face as he hugs the dog.

44. CLOSEUP HARDY

Smiling at Rinty and Terry. A sudden thought comes to him and he speaks:

TITLE 10.

"BY THE WAY, RINTY AND I HAD TO
FOOL ANOTHER NOSEY PROSPECTOR TODAY.
HE WAS A STRANGER."

BACK TO SCENE Hardy finishes speaking title, with an admiring look toward Rintintin.

45. INT. CABIN - CLOSEUP TERRY

As he listens to what Hardy has said, Terry is smiling at first; but as the old man finishes speaking the younger man's face becomes concerned. He looks down at Hardy and speaks:

TITLE: 11.

"SOMEDAY, SOMEONE ILL GET YOU.
REMEMBER! THERE IS ALWAYS A FIRST
TIME, AND YOUR SECRET WILL DIE WITH
YOU."

BACK TO SCENE Terry finishes speaking title - his face very grave.

46. INT. CABIN CLOSEUP HARDY & RINTINTIN

As Hardy listens to Terry he smiles very skeptically to imply that no one can fool he and Rinty; but the thought of the secret of the mind dying with him causes him to become thoughtful.

47.

INT. CABIN FULL FIGURE SHOT

Showing doorway to Joan's room in background. Terry is standing with back to fireplace, looking down at Hardy who is seated in chair and looking very much concerned. Pinty is at his master's feet. Joan comes into doorway as she sees Terry 'a welcoming smile crosses her face. Joan is all dressed to go out - fur coat, hat, gloves, etc. Joan walks to foreground. Terry takes her hand and they exchange a very tender greeting. Terry replaces his gloves and they prepare to go out. Hardy snaps out of his reveries and shakes his head smilingly as he speaks.

TITLE 12.

"YOU CHILDREN ARE FOOLISH. NO ONE IS WORTH BRAVING A STORM LIKE THIS."

BACK TO SCENE Hardy finishes speaking title. Terry and Joan look at each other and smile. The girl turns to her father and bending down kisses away any further warning he might utter. She turns around to Terry and takes his hand and starts to lead him away. Terry goes with her but bids Hardy good night before they exit from scene.

48.

INT. CABIN LONG SHOT LIVING ROOM

Hardy, Rintintin, Terry and Joan in scene. As Terry and Joan leave and bid Hardy good night he looks after them with a tender smile. Rintintin also looks up and after Terry and Joan as they go to door of cabin and exit.

49.

INT. CABIN LIVING ROOM CLOSEUP HARDY

Smiling after Terry and Joan as they exit. His face becomes thoughtful again and registers a sudden determination. He is going to draw a map of his mine so that if anything happens to him the secret will not perish with him. He will make it certain that Joan will get the mine. Hardy exits from CLOSEUP

50.

INT. CABIN LIVING ROOM MED. CLOSE SHOT

As Hardy enters scene and goes to table in middle of room. He opens or pulls out a drawer of table and takes out paper, pen and ink. He places them on the table and draws a chair near table and sits down and prepares to write.

51. INT. CABIN LIVING ROOM - CLOSEUP RINTINTIN

As he watches Hardy and wonders what his master is going to do.

52. EXT. CABIN NIGHT SNOW STORM LONG SHOT

Horse and sleigh in foreground. Terry is bundling girl into sleigh; she is holding the reins. He gets in and takes reins from her. It is snowing hard.

53. EXT. CABIN NIGHT AND SNOW STORM. CLOSEUP

of Terry and Joan in the sleigh. As he takes the reins from Joan with one hand he puts his other arm around her shoulders and pulls her toward him and then he kisses her. She knows what is coming and she accepts the kiss as if she had been expecting it all the while.

54. EXT. CABIN NIGHT AND SNOWSTORM

Terry and Joan in sleigh on. After Terry kisses her he shakes the reins and chirrups to the horse; they drive out of scene.

55. INT. CABIN LIVING ROOM NIGHT CLOSEUP HARDY

He is seated before the table and is writing on the paper. This paper is an old writing tablet.

INSERT: In case anything should happen to me this map will show the location of my hidden mine.

Under this wording is shown a crude roughly drawn diagram of the location of the mine. Then follows a description of how to get there and a location of the gold cache inside the mine.

56. INT. CABIN - LIVING ROOM NIGHT CLOSEUP RINTINTIN

He is lying down before the fireplace, his head resting between his forepaws and he is looking off toward Hardy; he is rather sleepy. One eye or both half closed. Suddenly, his ears prick up and he assumes a listening attitude and he emits a low snarl. He evidently scents some unseen presence.

57.

INT. CABIN. LIVING ROOM NIGHT CLOSEUP HARDY

He hears Rinty's snarl, he pauses in his writing and looks enquiringly at Rinty. Hardy then tells Rinty to lie down; it's only the storm. Hardy then resumes his writing.

58.

INT. CABIN LIVING ROOM NIGHT CLOSEUP RINTINTIN

He stops snarling and lies down, but his ears indicate that he is still listening.

59.

INT. CABIN. LIVING ROOM NIGHT CLOSEUP WINDOW.

Located on right side of cabin. The window is empty at first, then a shadow is seen and the top of a fur hat, then ~~and shadow~~ the forehead and face of Jules comes into CLOSEUP. Jules looks toward Rintintin and then his glances shifts and centers upon Hardy at the table. (NOTE instead of having hat, forehead and face come into closeup we show a hand rubbing snow from outside of window; just enough to permit two eyes to show. Then show the two eyes looking in window, first toward Rintintin and then toward Hardy.)

60.

LONG SHOT INT. CABIN LIVING ROOM NIGHT

Rintintin still lying near fireplace and listening. Hardy writing at table, the eyes of Jules looking in room from the window.

61.

INT. CABIN NIGHT CLOSEUP WINDOW

Jules cautiously watching Rinty turns and looks toward Hardy.

62.

BACK SHOT OF HARDY SHOOTING THROUGH WINDOW

This is what Jules sees; showing paper Hardy is writing on LOCATION OF HIDDEN MINE'S picks up and sends out from rest of writing which is blurred.

63. INT. CABIN LIVING ROOM NIGHT CLOSEUP WINDOW

Jules looking in; a look of intense eagerness coming over his face as he realizes that the information he seeks is on the paper on the table.

64. INT. CABIN LIVING ROOM NIGHT CLOSEUP RINTINTIN

Lying on the floor before fireplace; he looks toward the window and emits a vicious snarl.

65. INT. CABIN LIVING ROOM NIGHT CLOSEUP WINDOW

Jules' eager look turns to fear as he looks toward mm menacing dog. Jules duck down out of closeup.

66. INT. CABIN LIVING ROOM NIGHT FULL FIGURE SHOT OF ROOM.

Getting in Hardy at desk. Rintintin at fireplace and the empty window. Hardy turns to Rinty inquiringly. Rintintin leaps up mm toward window and barks. Hardy goes over and looks out through window but sees smathing. Hardy places s something over map on the desk before he raises.

67. INT. CABIN LIVING ROOM NIGHT CLOSEUP HARDY & RINTINTIN.

At window. Hardy looking out presses his face to window but sees nothing. Rintintin has forepaws up against window and he is snarling viciously. Hardy and Rinty hear something and they both turn and look toward cabin door.

68. INT. CABIN LIVING ROOM NIGHT CLOSEUP CROSS BA ON CABIN DOOR

The bar raises and then lowers as if someone was trying the door. This action is repeated.

69. INT. CABIN LIVING ROOM NIGHT CLOSEUP XXXX HARDY

and Rintintin at window; they are looking toward door. Hardy sees the bar on door going up and down and his eyes narrow while his face registers determination. He exits from closeup with Rintintin following him. His eyes still on door. Hardy motions with hand and Rinty stops barking.

70. INT. CABIN - LIVING ROOM NIGHT FULL FIGURE SHOT OF ROOM.

Showing Hardy's arm chair. His belt with revolver and knife hanging from back of chair. Hardy and Rinty stealthily move toward door. As Hardy passes arm-chair he pulls his revolver out of the holster on belt. He walks cautiously over to door. Rinty slowly follows him.

71. FULL FIGURE SHOT OF DOOR LIVING ROOM.

Hardy and Rintintin approach the door very cautiously. Hardy stops at the door and listens; his gun held in his hand in readiness. The dog eagerly watches the door as Hardy quietly puts his hand on the latch. Hardy suddenly pulls the door open and the body of Jules falls limply into the room. Snow swirls in through the open door; covering the threshold and the limp figure of Jules. Rintintin approaches Jules and stands snarlingly over the prostrate man. Hardy, with his gun still held in readiness, watches as if fearing a possible trick. He bends down slowly and turns the body of Jules over on its back. Hardy is now on his knees and he is examining Jules who is apparently unconscious. Hardy motions to Rintintin and the dog stops snarling.

72. MED. SHOT GETTING IN FIREPLACE AND PAPER LYING ON TABLE

Swirling snow still comes through the open doorway. A gust of wind blows through the room and across the table. It blows the papers on the table to the floor. The map is blown over toward the fireplace and finally catches in the teeth of the rug upon the floor.

73.

INT. CABIN LIVING ROOM NEAR DOOR CLOSEUP HARDY

Kneeling by body of Jules. His face is very thoughtful. He looks down at Jules again and realizes he has seen him before. While Hardy is looking at Jules thinking it over, Rintintin advances with a menacing snarl. He stands over Jules with his nose and fangs almost touching the man's face. Hardy watches this to see what happens. When Jules never bats an eyelash Hardy takes it for granted that the stranger is really unconscious. He waves Rintintin back and picks the stranger up in his arms. He still holds the revolver in one hand as he does a-

74.

INT. CABIN LIVING ROOM AT DOORWAY

Full figure shot of Hardy picking Jules up off the floor and swinging him over his shoulders until he is holding him with one arm and one hand. Hardy pushes the door shut with his other hand and then turns and carries Jules off the set; Rintintin following.

75. INT. CABIN L. R. MED. SHOT NIGHT

Hardy carries Jules into scene and places him in armchair. Hardy looks down at Jules. Rintintin stands close by watching Jules; the suspicion of a snarl on his face. Hardy goes over to cupboard in corner of room.

76. INT. CABIN L. R. NIGHT CLOSEUP

of cupboard in corner. Hardy looks back at Jules and then opens cupboard. He takes bottle out and shakes it; seeing that bottle is empty he looks for another one.

77. INT. CABIN L. R. NIGHT CLOSEUP

Jules in arm-chair. Jules cautiously opens one eye and looks around, and then opens the other eye and craftily looks toward Hardy and then back and down at Rintintin.

78. INT. CABIN L. R. NIGHT CLOSEUP

Rintintin still watching Jules. As he sees Jules open his eyes the dog's hair commences to bristle around his neck. In front of Rintintin the crumpled paper is seen.

79. INT. CABIN L. R. NIGHT CLOSEUP

of Jules. His eyes are open and he is still looking at Rintintin. As he watches the dog he lowers his eyes and sees the paper. He is surprised.

INSERT 2. of the paper in front of Rintintin's feet; caught in the fangs of the rug. Paper is so folded that all that Jules can read is: IN CASE ANYTHING SHOULD HAPPEN TO ME, THIS MAP WILL SHOW THE LOCATION OF MY HIDDEN MINE ..

BACK TO SCENE and CLOSEUP of Jules. A gleam of triumph comes into his eyes as he realizes that the paper he is seeking is so near. He looks across to see what Hardy is doing. CUT TO

80. INT. CABIN L. R. NIGHT CLOSEUP

of Cupboard in corner of room. Hardy still looking for bottle. His back is turned to Jules and Rintintin.

81. INT. CABIN. L. R. . NIGHT CLOSEUP

of Jules as he sees Hardy across room.

82. INT. CABIN L. R. NIGHT MED. CLOSE SHOT

that shows full figure of Jules and Rintintin with paper in rug in front of them. Jules slowly and cautiously starts to move his foot toward the paper. Rintintin watches the movement with suspicion; as the foot almost touches the paper Rinty leaps and grabs Jules' leg with his teeth. Jules's face shows pain; he leans forward as if to grab Rintintin by the throat; realizing his position he casts a quick look toward Hardy off scene; and then throws himself back in chair and feigns that he is still out. His face shows that he is suffering from the dog's teeth-hold, but he controls himself with a superhuman effort and makes his face almost expressionless. (When dog attacks he covers paper in fangs on rug.)

83. CLOSEUP

Jules' clenched fist.

84. INT. CABIN. L. R. NIGHT CLOSEUP

of cupboard in corner... Hardy hears the scuffle and turns with a bottle from which he has just removed the cork in his hand. He sees the dog apparently attacking the unconscious Jules for no reason whatsoever. He hurries out of scene carrying the bottle in his hand.

85. INT. CABIN. L. R. NIGHT

FULL FIGURE SHOT getting in Jules in chair. Rintintin biting his leg; and Hardy at cupboard. Hardy sees what is happening and goes toward them with the bottle in his hand. Hardy places bottle on floor near chair and pulls Rintintin away from Jules. He speaks title;

TITLE 13.

"FIFTY, DON'T FEEL EVEN NERVOUS
HARDY IS OUT."

85 continued.

Hardy concludes title... and pulls Rintintin over to chain imbedded in wall near fireplace and snaps chain on to Rinty's collar. Hardy then goes back to Jules and reaches down and picks up bottle and then forces a drink down Jules' throat. Jules comes to and looks around; simulating that he is still dazed and weak; he speaks title.

TITLE 14.

"I LOVE MY WAY IN THE STORM, I ONLY
LONG TIME UNTIL I SEE LIGHT, THAT'S
ALL I KNOW."

Jules finishes title --- as he finishes he falls forward and topples from chair to floor. Jules is faking this fall in order to get close to the paper which is now lying under the rug. As he lies on floor his outstretched hand is very near the concealed paper. Hardy looks down at him and reaches down to pick him up.

86.

INT. CABIN.

Showing CLOSEUP of Jules on floor, his head and outstretched arm. One eye opens as he looks for paper under rug. (pushed there by Rinty in struggle) As his hand reaches for the paper Hardy lifts him up just as his hand is about to grab the paper.

87.

INT. CABIN L. R. NIGHT - LONG SHOT

Hardy lifts Jules up and carries him to bunk in corner of living room. He places Jules on the bunk; the latter is apparently unconscious again. Hardy takes a look at Jules and then turns back to get bottle on floor near chair; as he does his eye rests upon the table.

88.

CLOSEUP OF TABLE

which is now empty.

89.

CLOSEUP HARDY AT COUCH

He looks down at table and registers surprise at not finding papers. He looks over at Jules with suspicion; wondering if by any possible chance Jules has secured the map. He dismisses that thought as he realizes that Rintintin has been watching Jules ever since the latter entered the room.

90. INT. CABIN L. P. NIGHT CLOSEUP

of Jules on bunk. He is apparently out but his eyes slowly open and he watches Hardy

91. INT. CABIN. L. P. NIGHT LONG SHOT

showing table, couch, Pintintin at fireplace. Hardy walks toward table, Jules looks after him. On his way to table Hardy sees papers scattered about floor. He picks them up and examines them to see if they contain the map. Trail of papers leading to rug under which the real map is partly concealed. Hardy reaches down and picks the map up; he has to release it from the fangs on rug-head.

92. INT. CABIN LIVING ROOM. NIGHT CLOSEUP

of Hardy. He has the map in his hand - he straightens it out and assures himself that he has the map. He looks thoughtfully, then he looks suspiciously over at Jules. He hesitates as if he is making a decision.

93. INT. CABIN L. P. NIGHT CLOSEUP

of Pintintin chained to fireplace. Pinty is barking at Hardy. He seems to be trying to convey a warning to his master.

94. INT. CABIN LIVING ROOM NIGHT CLOSEUP

of Jules on bunk. He is watching Hardy and Pintintin. He is anxious as to what is going to become of the paper map. As he sees Hardy turn towards him he closes his eyes and plays dead.

95. INT. CABIN LIVING ROOM NIGHT CLOSE UP

of Hardy, first looking at Tintintin and then at Jules.
He reaches a decision and folds the map up and walks out
of CLOSEUP toward door of room.

96. INT. CABIN L.R. NIGHT L.S.

getting in Tintintin at fireplace door of room. Jules
on bunk. Hardy enters to door and walks by Jules without
noticing him; he places one hand on the door and then
half-turns and looks quickly and suspiciously down at Jules.
Jules is still sneezing. Tintintin barks and Hardy tells
him to keep quiet. Hardy then goes into room and shuts the
door behind him.

97. INT. CABIN REAR ROOM NIGHT CLOSEUP

of Hardy in rear room bolting the door.

98. INT. CABIN LIVING ROOM NIGHT LONG SHOT

Jules listens, he hears footsteps going away from door.
/Assured that Hardy is hiding the map, Jules cautiously
raises from couch -- he rises very stealthily and creeps
over to the door. He looks through knot hole or small crev-
ice. (Hardy takes lamp into room, fireplace shows dim
light in living room)

INSERT 3 of knot-hole or crevice. Showing part of room
which Hardy entered. Hardy enters line of vision
and walks in and out as if looking for place to hide
map.

99. INT. CABIN L.R. NIGHT CLOSEUP

of Jules eagerly watching through knot-hole. He turns and
scowls at Tintintin.

100. INT. CABIN L. . . NIGHT SLO. UP

of Mintintin on chain. Mintintin is snarling and barking and straining against chain which holds him fast.

101. INT. CABIN L. . . NIGHT SLO. UP

of Jules scowling at Mintintin. He turns and looks through knot-hole once more.

INT. 4. Knot-hole or crevice in door. Hardy comes in line of vision again; then exits from same. Hardy's hand and box pass close to knot-hole, covering the aperture and the knot-hole moves away from camera, suggesting the opening of the door.

102. INT. CABIN L. . . NIGHT SLO. UP

Jules leaning up against knot-hole. The door opens and Hardy surprises Jules. Jules straightens up and attempts to draw his knife and Hardy grapples with him. They struggle and wrestle out the room. The door or rock is now open at a point that reflects their shadows as the struggle. They disappear from camera's view into beyond. As they disappear from view their shadows appear on the door; shadows show that the struggle is being continued violently.

103. INT. CABIN * L. R. NIGHT CLOSEUP

of Rintintin straining against his chain as he watches shadows of struggling men on the door. He makes frantic efforts to leap forward but the chain holds and Rintintin is thrown back on his haunches. Again and again he leaps, renewing his efforts to get into the other room. Rintintin is snarling and his fangs are bared in menace. He is dimly seen as the only light in the room comes from the fireplace.

104. INT. CABIN L. R. NIGHT (DOORWAY) LONG SHOT

- shows the struggling shadows. The shadows disappear as men struggle out of the ray of light and then come back on the door again.

105. EXT. SNOW COVERED ROAD - NIGHT. SNOWSTORM - CLOSEUP

at horse's head - Terry comes on with the lantern held high and speaks to the animal, asking what is the matter. The horse quivers but refuses to be coaxed forward. Terry goes out of CLOSEUP, the lantern held before him.

106. EXT. SNOW COVERED ROAD. NIGHT. SNOW STORM. MED. SHOT

Terry enters with lantern, light discloses the limbs, branches and trunk of a huge tree which has fallen across and blocked the road. Terry looks up and down and is satisfied that it is impossible to continue the journey. He turns and exits.

107. EXT. SNOW COVERED ROAD - NIGHT - SNOW STORM CLOSEUP

sleigh with Terry still holding light before, enters to Joan and speaks:

TITLE 15.

"WE'LL HAVE TO TURN BACK, A BIG TREE
IS BLOCKING THE ROAD."

Terry finishes speaking title: gets into sleigh and prepares to turn the horse around.

108.

EXT. SNOW COVERED ROAD. NIGHT - SNOW STORM. LONG SHOT

Terry turns horse around and the drive the other way. If possible in this sequence the only light used is the light of the lantern. Get the effect of turning around and going forward by showing the moving lantern.

109.

INT. CABIN. L. R. NIGHT - LONG SHOT

Rintintin barking at shadows and trying to leap forward from chain. Shadows still show a very violent struggle in progress. Shadows are such that you cannot tell which is which.

110.

INT. CABIN. L. R. NIGHT CLOSEUP

Rintintin on chain near fireplace. Rintintin is making wild efforts to leap from the chain which holds him fast.

111.

INT. CABIN - NIGHT. L. R. - CLOSEUP

Shadows on door. An upraised hand with a club or some similar weapon strikes the head of the other shadow and it crumples; the other shadow looks down.

112.

INT. CABIN. L. R. NIGHT

Hold scene before Hardy's entrance for suspense so audience are in doubt as to who is coming out.
LONG SHOT. Rintintin barking frantically; the dim-lit room. Hardy staggers into room, he rests himself against fireplace a moment and then topples forward, he falls face down and gets tangled up in the rug. Hardy's clothes are torn to shreds and he is holding on to his head and throat. Jules to door - dog to body - Jules exits back into room.

113.

CLOSEUP RINTINTIN

as he looks at Jules and gets over Jules is his master's murderer.

114. INT. CABIN. L. R. NIGHT - CLOSEUP

Hardy's head and shoulders - shooting in back of head or at side angle to show that the rug-head has him by the throat not to show teeth marks or make the scene too gruesome - Rintintin gets blood on paws and yowls, he noses and paws Hardy and barks, then tries to get his master to respond. He pulls Hardy away from teeth of rug.

115 . INT. CABIN. NIGHT OTHER ROOM (THIS IS WHERE TRUGGLE OCCURED. M.D.S

Jules frantically searches about room for the hidden map.

116. INT. CABIN. L. R. NIGHT - CLOSEUP

Big head, Rintintin still nosing and pawing Hardy - Rintintin picks up Hardy's hand and gets blood around his chops from licking it.- he also gets blood on his paws - He looks at his master's face and senses that Hardy is dead. He emits the howling death wail. His ears drop, tears are in his eyes, he is utterly dejected.

117. INT. OTHER CABIN ROOM. NIGHT - CLOSEUP

of Jules in one corner searching for map. He hears the wierd death cry of Rintintin - he stops his search, he is startled and rather frightened, he commences to realize that Hardy must be dead. He then renews his search anxious to get it over as quick ly as possible. (Note: Jules searches room very carefully, but hurriedly - does not throw things around but replaces them as he found them).

118. EXT. SNOW COVERED ROAD . NIGHT . MOVING INSERT

Terry and girl riding along in sleigh, they listen, stop the horse, then listen again. They register that they hear the dog's wail. They become alarmed and Terry hits the horse and they speed forward.

119. INT. CABIN. L. R. NIGHT. LONG SHOT

Rintintin is standing over Hardy's body; he points his nose in the air and wails and wails.

120. INT. CABIN. OTHER ROOM - NIGHT MED. SHOT

Jules is still searching but he is doing it much slower and more thoughtfully - he is trying to figure the possible hiding place of the map. He stops as the thought comes to him that the map may be in Hardy's pocket. He takes the lamp and exits towards the living room. He picks up an overturned chair and rights it.

121. INT. CABIN L. R. NIGHT LONG SHOT

Jules enters to Hardy and Rintintin. He closes door of room before advancing towards the body - the menace of the faithful Rintintin drives him back. He places the lamp on the table and turns to the side of the dead man and tries to outwit the dog. Rintintin baffles all his efforts to get near enough to Hardy to search him. Jules gets sore; he reaches his hand toward the bel-holster that carries his revolver, after throwing three or four things at the dog.

122. INT. CABIN. L. R. NIGHT CLOSEUP

Rintintin snarling viciously at Jules and holding the man back.

123. INT. CABIN. L. R. NIGHT CLOSEUP

Jules still trying to get close to Hardy - the menace of the faithful Rintintin stops him. He gets sore and reaches for his gun. He pulls out gun and aims at the dog.

124. INT. CABIN. L. R. NIGHT CLOSEUP

Rintintin snarling at Jules and straining against his chain - looking up at the gun while he snarls and bares his fangs.

CUT TO

125. CLOSEUP OF BLEIGH BELLS

on horse's harness

126. INT. CABIN L. R. NIGHT CLOSEUP

of Jules preparing to shoot - he hears something outside and lowers his gun while he half turns towards the cabin door. (entrance) - He exits from CLOSEUP towards door.

127. INT. CABIN L. R. NIGHT LONG SHOT

side of cabin with entrance door - Jules enters to door, he is still carrying his revolver in one hand - He reaches door latch with other hand - just as his hand touches the door it opens. Jules back with the opening door and when the door is opened to full width he is concealed behind it.

128. FULL FIGURE SHOT OF CABIN DOORWAY. NIGHT

As the door opens Terry and the girl are seen coming into room. Snow swirls into the room from the storm outside. Terry and Joan pause on the threshold for a moment and look around.

129. INT. BEHIND DOOR CABIN NIGHT CLOSEUP

of Jules behind the door - his revolver is held in readiness he is waiting to shoot it out if he has to do so.

130. INT. CABIN AT DOORWAY NIGHT CLOSEUP

of Terry and Joan at doorway - they are looking around the room but the body is concealed by the rug and they cannot see it.

131. INT. CABIN NEAR FIREPLACE NIGHT

This scene is set so that the table and rug conceal Hardy. Rintintin comes into view - at the end of the chain. He barks wildly - trying to attract their attention.

132. INT. CABIN. L. R. DOORWAY CLOSEUP

of Terry and Joan - they look towards Rintintin as he howls the death wail. They realize that something is wrong and they hurry out of CLOSEUP

133.

INT. CABIN L. R. NEAR FIREPLACE MED. SHOT.

Terry and Joan enter to Hardy and Rintintin. The dog is still barking, but as they enter to him he runs to the rug and uses his teeth and forepaws in trying to pull the rug away from Hardy. This attracts their attention to the huddled figure on the floor, they go to the rug and Terry pulls it away and Hardy is disclosed. They kneel beside him and try to revive him - they talk to the silent figure and when he fails to respond Terry and Joan look questioningly at each other, Joan commences to get frightened - Terry bends down and places one ear at Hardy's heart, he realizes that the man is dead. He looks up at Joan and slowly shakes his head. She reads the unspoken message in his eyes - her father is dead. Her eyes widen with horror, she is dazed and stunned at the unexpected blow. Rintintin is still looking at the open door and barking and snarling. Terry looks down at the dog and then back to the open door. He exits from the scene towards door.

134.

INT. CABIN L. R. AT DOORWAY MED. SHOT

Terry enters to the door drawing his revolver as he nears door. Terry closes the door and starts to leave scene when his eyes rivet upon the closed window behind the door. He gets suspicious and opens it and looks out - the snow is coming through the window.

135.

INT. CABIN. L. R. SHOOTING DOWNWARD THRU THE WINDOW CLOSEUP

of shaft of light from cabin is beaming on virgin snow outside the window and no trace can be seen.

136.

INT. CABIN L. R. DOORWAY MED. SHOT

Terry looking out the window shakes his head as he sees nothing, he closes the window, goes to the door to look out - leaving the window open. He exits out of door, his revolver held in readiness.

137.

EXT. CABIN NEAR DOOR AND CLOSED WINDOW. MED. SHOT

Terry comes out thru the door, keeping close to the side of the cabin he goes forward, bending down and looking for footprints as he does so. He gets under the window but cannot find any tracks.

138. EXT. CABIN ROOF CLOSEUP

of Jules in top of roof over the closed window. Jules is peering down from a crouching position at Terry, his gun poised to shoot.

139. EXT. CABIN NEAR WINDOW CLOSEUP

of Terry. He is puzzled and is trying to peer into the darkness of the night and storm in search of some possible clue.

140 INT. CABIN. L. R. NEAR FIREPLACE. MED. CLOSE SHOT

Joan is kneeling at the side of her father's body. She is silently weeping. Rintintin is looking out toward the door. He turns and sees Joan weeping. Rintintin becomes very sad and moves close to her he puts his head in her lap and endeavors in dog-fashion, to comfort her. She unconsciously places her hand on his head. ~~Again~~ Rintintin moves and commences to lick her hand, she puts her hand on Rintintin's head again, as she does so, she slowly turns and looks at Rintintin as if sharing her sorrow with him. As she does so, she sees something on her hand and brings her hand up to look closer - she sees the blood on it - she is thunder-struck and unable to account where the blood came from. She looks, and her eyes finally rest on Rintintin.

141. HEAD CLOSEUP

of Rintintin showing the blood upon his jaws. He is looking at Joan very curious and wondering what it is all about.

142. CLOSEUP JOAN

looking at Rintintin and then down at her hand and then back at the dog again. Her horrified, accusing look changes to one of doubt as she cannot believe what she has been thinking.

143. CLOSEUP HEAD

of Rintintin - as he sees the accusing look on Joan's face his face changes. His ears droop and a shamed expression comes across his face as he bends his head. He realizes that there is something wrong.

144. INT. CABIN L. R. NEAR FIREPLACE. MED. CLOSE SHOT

of Joan - Rintintin and Hardy. Joan is looking at the dog with an accusing and doubting look. Rintintin with a hurt, shamed look at the unjust accusation in her eyes, hangs his head. Joan calls out to Terry.

145. EXT. CABIN NEAR DOOR AND OPEN WINDOW. LONG SHOT

Jules on top of roof looking down from crouched position with his gun poised to shoot. Terry stand beneath him with gun raised as he peers thru the darkness. They both hear the girl shout - Terry goes inside . As Terry goes inside and closes the door, Jules leaps from the roof and exits.

146. INT. CABIN L R. NEAR FIREPLACE FULL FIGURE SHOT

Joan and Rintintin - she is kneeling beside the body of her father and looking at Rintintin. Terry enters and sees her looking at the dog and he wonders what it is all about. Joan points to the blood on Rintintin's jaws. Terry looks at it, and then picks up his paws and examines them, and finds blood on them. He goes to Hardy and examines the body, he looks at the body from feet to head and his eyes finally rest on Hardy's neck and he gives a quick start, with an amazed look he turns to Joan and tells her that there are teeth marks on her father's neck. He speaks

TITLE 16. "THERE ARE TEETH MARKS ON YOUR FATHER'S THROAT."

Terry finishes title.

147. CLOSEUP JOAN

Listening to Terry - her face shows incredulity and she replies:

TITLE 17. "BUT YOU DON'T THINK - RINTY DID IT?"

She concludes title.

148. CLOSEUP TERRY

Terry looking and listening to Joan. He looks sad and sorrowful and grim. He is thinking of what she has just said as if he is weighing the evidence against the dog. A thought strikes him and he slowly nods his head as if the thought convinced him. He speaks:

TITLE: 18. "REMEMBER THE DOG'S FATHER WAS A KILLER."

Terry finishes title.

149. CLOSEUP JOAN

Joan listening to Terry - her face shows that she realizes that Terry has stated the truth and that the evidence is all against the dog. She turns and looks at Rintintin.

150.

INT. CABIN L. R. NEAR FIREPLACE. MED. SHOT

Rinty - Hardy - Terry - and Joan. Joan and Terry look accusingly towards Rintintin. He starts toward them sorrowfully, as if in search of sympathy because of his master's death. As he gets close to them, Terry raises his fist as if to strike the dog down for what he has done - Rintintin stops; he is hurt and puzzled as he cannot realize this sudden enmity towards him. He looks up with a pitiful pleading look as he sinks to his stomach. He cringes as if he expected a blow. Terry realizes that this is the dog that saved his life and he lowers his fist. He looks down at the body and realizes that the law demands a life for a life. His face sets with grim determination as he resolves to do his duty. He slowly reaches for his gun. Joan ~~sees~~ sees this. She realizes what he is about to do, and turns her face away. Terry looks down at Rintintin with his gun in his hand. Rintintin looks up at him pleadingly for his life. Terry looks down, sees the pleading look in the dog's eyes, the love that he has for the dog makes his duty doubly hard. His hand hesitatingly raised, Rinty looks up at this menacing movement, crawls out of scene on his stomach; looking back at his shoulder as he crawls away. Terry slowly follows him with upraised gun.
MAY BE - FLASH of dog saving Terry in retrospect.

151 .

INT. L. R. CABIN. AT FIREPLACE FROM DIFFERENT ANGLE. FULL FIG. SHOT

Rintintin dragging the chain, crawls into set on his stomach. as he looks pleadingly back over his shoulder at Terry who follows him on with upraised gun - the dog crawls to the end of his chain. Terry stands over him .

152.

CLOSEUP RINTINTIN

crouched on floor and looking back over his shoulder at Terry. There are tears in his eyes.

153.

CLOSEUP TERRY

as he looks down at Rintintin he is torn between his great love for the dog and his stern sense of duty. Tears come into his eyes as he raises the gun to shoot.

INSERT .

Showing revolver and hand. The fingers slowly presses to the trigger.

154. HEAD. CLOSEUP RINTINTIN

Looking back over his shoulder at Terry as he crouches to the floor and strains against the end of his chain. Tears are in the dog's eyes and he is a pitiful object as he dumbly pleads with Terry for his life.

155. CLOSEUP TERRY

Looking down and pointing his gun at Pintintin. Tears are in Terry's eyes.

INSERT 6.

Showing hand and revolver, the fingers press the trigger and the hammer hits the firing pin. The hand comes in and breaks the gun-barrel and removes the defective shell. The hand closes the gun and the hammer slowly raises as the finger commences to press the trigger.

156. HEAD. CLOSEUP RINTINTIN

Looking back over his shoulder at Terry as he crouches to the floor and strains against the end of the chain. The dog is a pitiful object and tears are in his eyes as he looks pleadingly at Terry.

157. CLOSEUP TERRY

Looking down and aiming the revolver at Pintintin. Tears flow from Terry's eyes and almost blind him.

INSERT 7.

Showing hand and revolver. The finger presses the trigger and this time ~~ix~~ the gun is discharged.

158. CLOSEUP RINTINTIN.

Looking back over his shoulder as he strains against his chain. He is looking up at Terry with a pleading look in his eyes. The bullet shatters the chain and Pintintin leaps away. Part of the chain is attached to Pintintin's collar as he leaps away.

159 . INT. CABIN L. R. NIGHT LONG SHOT

Getting Joan seated in chair - Rintintin and Terry at the window. Terry is standing with the smoking revolver in his hand - Joan is still looking away. The dog has just completed his leap after the bullet severs his chain from his collar, and jumps out thru the closed window. Possibly Terry shoots again at the dog as he jumps thru window. After dog leaps thru window, Terry walks to the window and looks out.

160. INT. CABIN NIGHT : MED. SHOT

Showing Rintintin disappearing in the darkness of the night - snow is falling.

161 . INT. CABIN. LR. NIGHT LONG SHOT

Terry looking out window realizes that the dog has escaped. He turns from the window and walks over to Joan. The girl is grieving for her father and Terry commences to console her

FADE OUT

162. EXT. TRAIL. NIGHT. SNOW STORM FADE IN

moving insert showing Jules's feet as he walks along the trail in the snow storm .

LAP DISSOLVE TO

MOVING INSERT - showing Rintintin following Jules's trail. The dog has his nose pointed to trail Jules's footprints and is moving forward following the trail (the broken cabin is attached to Rinty's collar.)

163. EXT. TRAIL - SNOW STORM NIGHT

MOVING INSERT: CU Rintintin following the scent of Jules in the snow. The snow is blowing in his face and collects on his fur. Chain on Pinty's neck.

164. EXT. TRAIL NIGHT SNOW STORM

Moving INSERT: Full figure shot of Jules following trail he is unaware that Rintintin is trailing him. The wind is blowing, the snow whirling around him. Jules leans forward and bends his head before the fury of the storm. He has a heavy club in his hands which he is using to assist himself with on the trail.

165. EXT. TRAIL NIGHT SNOWSTORM

Moving Insert: MED. SHOT Rintintin moving along with his nose to the ground. He increases his pace --- going faster and faster. The storm does not retard his efforts to follow the trail. His fur is snow coveredd.

166. EXT. TRAIL NIGHT SNOW STORM

moving insert; Full figure shot of Jules as he walks along still bending before the wind and storm. The shadowy form of Rintintin is seen coming up from the background. The shadowy form is seen to cautiously slow down as he commences to stalk the man. The distance between the two gradually decreases.

167. EXT. TRAIL NIGHT SNOW STORM

Moving Insert; C. U. Rintintin slowly stalking Jules. His nose does not follow the ground now; his eyes are fastened on the back of Jules. His ears are laid low and there is a snarl on his face. Suddenly he stops and watches Jules. With a snarl he leaps towards him.

168. EXT. TRAIL NIGHT SNOW STORM

Moving Insert; C.U. of Jules who is moving along trail. He gets a premonition of impending danger. He scans the sides of the trail, and suddenly stops. He turns and looks back. He sees RINTINTIN leaping toward him.

169.

E. T. TRAIL NIGHT SNOWSTORM

Standing U. of Jules, shooting at his back. He stops and looks back; he sees Rintintin leaping toward him. A quick look of fear comes over his face; he grasps his club firmly as if to protect himself.

170.

EXT. TRAIL NIGHT SNOWSTORM LONG SHOT

Jules stops, turns and sees Rintintin. As Rintintin leaps for Jules' throat the man raises the club and strikes Rintintin down. Rintintin drops in the snow and lies motionless. Jules braces himself for another attack. Rintintin does not move. Jules goes over and raises the club as if he is going to hit Rintintin again. Rintintin does not move and Jules is convinced that he has killed him. Reason for not shooting is that he fears someone may hear the shot.

168X.

EXT. TRAIL NIGHT SNOWSTORM CLOSEUP

Jules looking down at the dog; upraised club in his hand. As he realizes that the dog is dead a malignant smile comes across his face. He turns and exits from
CLOSEUP

169X.

EXT. TRAIL NIGHT SNOWSTORM LONG SHOT

Jules turns from the motionless Rintintin and exits from scene.

170X.

EXT. TRAIL NIGHT SNOWSTORM - CLOSEUP

Rintintin lying motionless in the snow. A faint quiver of his body indicates that he is still alive. This quiver becomes more pronounced; he opens his eyes - lifts his head, and tries to get to his feet. He is very weak and he hobbles away out of
CLOSEUP FADE OUT

171M.

EXT. TRAIL NIGHT SNOWSTORM - Near sheltering rock. Windward side. MED. SHOT.

Rintintin limping toward the rock. He crawls up to sheltering rock to keep wind from blowing on him. He commences to dig himself down into the snow; then he lies down and goes to sleep. FADE OUT with snow swirling around the sleeping Rintintin -

172.

FADE IN - LONG SHOT OF FOREST (Day - early morning)

Six or eight wolves are seen crawling in and out of the trees.

173. EXT. LONG SHOT OF SHELTERING ROCK DAY

She-wolf comes on top of the rock and scans the vicinity.

TITLE 18.

THE STORM HAD SEPARATED THE SHE-WOLF FROM HER MATE AND THE WOLF PACK.

174. EXT. TOP SHELTERING ROCK - DAY CLOSEUP

of she-wolf standing and looking at country from top of rock. She suddenly scents something and looks down. Title to introduce she-wolf.

175. EXT. SIDE OF SHELTERING ROCK DAY CLOS UP

of Rintintin buried in snow - only a huddles heap of snow can be seen. His warm breath in the cold snow forms a slight vapor which rises -

176. EXT. TOP OF SHELTERING ROCK - DAY LONG SHOT

The she-wolf looking down becomes curious as she sees the vapor. She goes down from the rock and cautiously approaches the huddles heap. She goes up and commences to nose the heap. It ~~as~~ suddenly commences to move - the she wolf springs back with a snarl on her face. Rintintin's head and shoulders slowly come into view. He looks toward the snarling she-wolf and a snarl crosses his face.

177. EXT. SIDE OF SHELTERING ROCK - DAY CLOSEUP

of Rintintin, head and shoulders showing above snow - he is snarling viciously at the she-wolf.

178. EXT. SIDE OF SHELTERING ROCK - DAY CLOSEUP

of She -wolf looking at Rintintin and snarling menacingly.

179. EXT. SIDE OF SHELTERING ROCK - DAY - CLOSEUP

of Rintintin's head and shoulders showing as he still snarls. Rintintin commences to stand up - his body coming into view as he rises and shakes snow from his fur. As he reaches a standing position it is seen that he is standing on three legs. He watches the she-wolf with a semi-snarl on his face; setting himself for the expected attack.

180. EXT. SIDE OF SHELTERING ROCK - DAY - CLOSEUP

of she-wolf still snarling menacingly at Rintintin. The snarl leaves her face and she cocks her head sideways and commences to make friendly overtures to Rintintin.

181.

EXT. SIDE OF SHELTERING ROCK - DAY . MED. SHOT

Showing Rintintin and she-wolf; she advances toward him; he is still snarling, but the snarl leaves his face as he senses that the she-wolf is friendly. The she-wolf approaches rather cautiously - advancing and then retreating. Each time she advances she gets closer and closer to Rintintin. She finally gets close enough to muzzle him. He does not snap or bite at her and she renews her muzzling. She-wolf notices Rintintin's injured leg and she commences to lick it with her tongue. Rintintin lies down. She-wolf moves a few steps away and looks around as if expecting him to follow her. He does not; she repeats the action and finally turns away and exits from scene.

182.

EXT. SIDE OF SHELTERING ROCK DAY CLOSEUP

OF Rintintin gazing after retreating figure of the she-wolf. He cocks his head from one side to the other and then commences to lick his injured paw.

TITLE 19.

THE LEADER OF THE PACK WAITING FOR HIS MATE TO SHARE HIS KILL.

183.

EXT. CLEARING NEAR FOREST - DAY LONG SHOT

Pack leader in foreground; spread out through the trees are seen the other wolves; some of them devouring food and others walking around (or, they might be eating some animals that the pack has killed and pulled down in the background) Pack leader is seated with a rabbit in front of him. She-wolf enters to him and cautiously approaches. She picks the rabbit up and starts to go away. He snarls and attempts to follow her. She drops the rabbit and snaps at him, chasing him back; this action is repeated. The pack-leader finally stands looking after her until she exits; he then turns and joins the other wolves.

184.

EXT. CLEARING NEAR FOREST - DAY CLOSEUP

of wolves devouring their prey. Pack leader enters to them; he snarls at them; they look at him and slowly retreat from the kill. After driving them back the pack leader commences to eat; the other wolves stand in a circle and watch him. (Pack leader takes part of kill and walks away and eats alone; other wolves go back to their feast)

185.

EXT. SIDE OF SHELTERING ROCK DAY MED. SHOT

Rintintin lying down and licking his injured paw. She-wolf enters to him carrying the rabbit in her mouth. Rintintin looks up as she-wolf approaches; his tail wags in friendly greeting. She-wolf drops rabbit near Rintintin. He looks at her but makes no effort to get rabbit. She-wolf picks up rabbit and moves it closer to Rintintin. Rintintin takes rabbit and commences to eat; she sits down and watches him while he eats; FADE OUT -

186.

FADE IN - EXT. HARDY'S GRAVE - NEAR Cabin - LONG SHOT

This grave is located near the cabin; in digging the grave the earth has been dug up and replaced; the grave is the only thing showing black -- it is entirely surrounded by the snow. A crude home made cross is planted at the head of the grave. Joan (we might show Joan placing a green wreath on the grave) and Terry are on as we fade in. She is kneeling at the grave, registering her grief. Terry is standing hat in hand with bowed head (or possibly he is kneeling) Joan prays and Terry bows his head or kneels and joins in silent prayer with her. They finish praying; if Terry is kneeling he rises first and assists Joan to her feet (he looks down at her before doing this - they exit toward cabin.

187.

EXT. HARDY'S CABIN DAY MED . SHOT

Marie standing in doorway looking off toward the grave. Marie is an Indian girl slightly older than Joan. She is dressed in her native costume. Terry and Joan enter to Marie.

188.

EXT. HARDY'S CABIN DAY CLOSEUP

of Terry and Joan and Marie on; Terry takes Joan's hand in his and turns to say good bye; Marie is watching them wistfully. As Terry speaks title he indicates Marie:

TITLE / 20.

"MARIE'S COMPANIONSHIP WILL HELP
YOU TO CARRY ON."

Terry finishes title - Terry exits toward horse - they look after him. FADE OUT -

189.

FADE IN - SHELTERING ROCK - DAY LONG SHOT

She-wolf enters to dug-out located in snow near rock. She carries some small game in her mouth. Reaching the dug-out the she-wolf drops the game and calls out to Rintintin. She stops and listens and becomes uneasy when she fails to hear an answering bark. She runs up to the dug-out and looks around. Failing to find Rintintin there the she-wolf runs up and stands on top of the rock. She looks around, then points her nose in the air and howls for Rintintin.

FADE OUT

190. FADE IN INT. JULES' SHACK DAY MED. SHOT

Jules on - this shack is very crudely furnished, almost bare except for the necessities. Jules is packing his knapsack or kit-bag in preparation to making his escape from that part of the country. He fears the consequences of his act. He is selecting things from among his possessions and tossing them into the kit.

191. INT. JULES' SHACK WINDOW DAY CLOSEUP

of window. The face of Rintintin is seen looking in at Jules. He intently watches the man's every move.

192. INT. JULES' SHACK DAY CLOSEUP

of Jules packing. He becomes uneasy as if sensing the presence of an unseen foe. He stops his packing and slowly turns around to peer into the four corners of the room. He looks at the window opposite to Rintintin.

193. INT. JULES'S SHACK DAY CLOSEUP

of Rintintin looking in at window and watching Jules. Rintintin sees Jules peering about and examining the room and opposite window. Rintintin ducks out of sight as Jules turns to look at window-

194. INT. JULES' SHACK. DAY. MED. SHOT

Jules looking at opposite window; he turns to look at window through which Rintintin has just dropped from sight. Jules looks and can see nothing. He resumes his packing as before.

195. INT. JULES' SHACK DAY CLOSEUP

of Rintintin looking in at Jules again. He sees Jules stop packing and about to look up. Rintintin drops from sight just before Jules looks at window.

196. EXT. JULES' SHACK DAY MED. SHOT

Rintintin standing with his forepaws leaning on window sill as he looks in at Jules. He gets down and backs around the corner and still watches window.

197. INT. JULES' SHACK DAY CLOSEUP

of Jules as he continues his packing. He becomes uneasy and stops. His hand drops to the butt of his revolver and he looks at the window through which Pintintin was watching him. The window is now empty - Jules exits toward it.

198. INT. JULES' SHACK DAY CLOSEUP

of Jules entering at window. He looks out, sees nothing and is about to turn away when a terrified look crosses his face at what he sees.

199. EXT. JULES' SHACK DAY LONG SHOT

Shooting through window - Terry comes out from trees and approaches the shack.

200. INT. JULES' SHACK AT WINDOW DAY CLOSEUP

of Jules watching the approach of Terry. He feels that he is trapped and seeks a means of escape. He realizes that he cannot get out of cabin before Terry gets there. Jules backs from window., drawing his revolver as he does so; he ducks low as he exits from scene.

201. INT. JULES' SHACK NEAR DOORWAY DAY CLOSEUP

Getting in door. Jules enters to door with gun in his hand. He stops near door, crouches in corner and trains his gun on door. If Terry enters he is ready to shoot.

202. EXT. BACK CORNER OF JULES' SHACK CLOSEUP

Pintintin looking around corner, he sees Terry coming. He ducks behind corner of cabin.

203. EXT. JULES' SHACK DAY AT DOORWAY

Full figure shot of Terry entering to door. Terry enters and then starts knocking on door.

204.

EXT. JULES' SHACK NEAR DOOR CLOSEUP

of Jules crouched in corner and pointing his gun at door. Jules hears the knock and his body tenses while his face registers the determination to shoot if Terry opens the door.

205.

EXT. JULES' SHACK AT DOORWAY CLOSEUP

of Terry knocking at door. He listens for a response. Terry leaves door and goes to window and looks in.

206.

INT. JULES' SHACK MED. SHOT

showing Jules crouched in corner with gun pointed at door. Terry's face peers in at window but does not see Jules. Face leaves window and Jules breathes a sigh of relief.

207.

EXT. JULES' SHACK AT DOOR CLOSEUP

of Terry leaving window, goes back to door. He takes a placard from his breast pocket. Terry nails the placard up on the door, using the butt of his gun to drive the tack home.

208.

EXT. BACK CORNER OF JULES' SHACK CLOSEUP

of Rintintin looking around corner at Terry.

209.

EXT. JULES' SHACK AT DOOR CLOSEUP

of Terry; shooting from Rintintin's angle. Terry tacking up placard, hitting it with butt of revolver .

210

EXT. BACK CORNER OF JULES' SHACK.

C.U. Rin-tin-tin watching Terry; he ducks back out of sight.

211

INT. CABIN AT DOOR

C.U. Jules crouched in corner with gun pointed at door. He hears Terry pounding on door and is puzzled.

212

EX. JULES' SHACK.

Long shot Getting in door. Terry finishes tacking up the placard. He exits from scene.

213

INT. JULES' SHACK.

Med. Shot Jules still crouched in corner hears Terry leave. He runs to window and peers out and sees Terry leave the cabin.

214

INT. CABIN. JULES' SHACK

Shooting from behind Jules' shoulder through the window. Jules sees Terry entering trees at edge of clearing. Jules exits toward door.

215

EXT. JULES' SHACK. SH OTING OF DOOR

C.U. the door is seen to open slowly - the head and shoulders of Jules appear. Jules has his gun in his hand. He looks down toward trees after Terry and then slowly turns and looks at door. His eyes rest upon the placard. He commences to read. He gives a quick start as he reads:

INSERT 8 Of Placard: \$100 REWARD FOR THE CAPTURE OF THE DOG KNOWN AS RIN TIN TIN.

He killed his master, Silent Hardy, the night of (same date as used on map)

Signed TERRY MOULTON

215 Cont'd

(This placard is very crudely lettered)

BACK TO SCENE: As he reads he is sneering; as the import of placard reaches him the sneer changes to a smile of cunning triumph. He steps forward to look after Terry; he is no longer afraid. He puts his gun away.

216

EXT CABIN AT REAR - AT SIDE

Long Shot Rin tin tin is creeping toward front of cabin. He reaches the front corner of the cabin and cautiously looks around.

217

EXT CABIN AT FRONT

O. U. Rin tin tin looking around corner. He sees Jules; his ears go back, his fur rises and a snarl bares his fangs. His tail rises as he prepares to leap out of O. U.

218

EXT. CABIN OF JULES' AT FRONT

O. U. Jules. He hears Rin tin tin snarl and wheels like a flash. His hand drops to butt of revolver.

219

EXT. JULES SHACK. LONG SHOT -

Rin tin tin preparing to leap at Jules; Jules reaching for Gun. Rin tin tin leaps before Jules can draw gun - Jules falls to ground from the impact of Rin tin tin's charge; they wrestle; Rin tin tin endeavoring to get a threat hold while Jules fights him off.

220

EXT. FOREST AMONGST TREES

Full figure shot of Terry walking along trail. He hears the noise and stops. He looks back.

221

EXT. JULES' SHACK - DAY - LONG SHOT SHOOTING THRU TREES
SHOWING CABIN IN DISTANCE.

Jules and Rin Tin Tin struggling and rolling about on
the ground.

222

EXT. FOREST - CLOSEUP TERRY

Looking toward Rinty and Jules. Terry runs forward
out of closeup.

223

EXT. JULES' SHACK - DAY - MED. SHOT

Rin Tin Tin is at Jules' throat and Jules is holding
him off with his two hands - they roll over and over.
Terry enters with his gun in hand. He cannot get a
shot at Rin Tin Tin for fear of hitting the man. As
Terry maneuvers for a position to shoot CUT TO

224

EXT. JULES' SHACK - DAY - CLOSEUP RIN TIN TIN

At Jules' throat - the man holding him away with both
hands.

225

EXT. JULES' SHACK - DAY - CLOSEUP JULES

Shooting through Rin Tin Tin's legs; and Jules' arms.
His face shows that he is fighting for his life.

226

EXT. JULES' SHACK - DAY - CLOSEUP TERRY

Watching and maneuvering for a chance to shoot.

227

EXT. JULES' SHACK - DAY - MED. SHOT

Jules and Rin Tin Tin rolling. Terry trips over
Jules' leg and the gun goes off as he falls. Rin Tin Tin
hears the shot, sees Terry. He releases his grip and
leaps away. Terry one knee raises his gun and fires but
misses (possibly gun jams from the fall)

228

EXT. JULES' SHACK NEAR CORNER - DAY - MRD. SHOT

Of Rin tin tin leaping around corner. A bullet hits corner and tears the bark off the logs.

229

EXT. JULES' SHACK LONG SHOT SHOWING CORNER WHERE RINTY DISAPPEARED

Terry kneeling and Jules on his back. Both men scramble to their feet. Terry runs to corner where Rin Tin Tin disappeared and shoots at the dog. Jules regains his revolver which is lying in the snow nearby. Jules runs over to Terry who is still shooting CUT TO

230

EXT. LONG SHOT SHOOTING TOWARD TREES

Edge of trees being about 60 feet away. Rin Tin Tin is running toward the trees. As he gets about half way he is seen to stop as if shot.

231

EXT. JULES' SHACK NEAR CORNER - CLOSEUP TERRY & JULES

Terry holds smoking revolver in hand and Jules is raising his gun to shoot. Both men see Rin Tin Tin drop and their faces indicate satisfaction. They exit toward Rin Tin Tin

232

EXT. LONG SHOT - SHOOTING TOWARD TREE 60 FEET AWAY

Body of Rin Tin Tin lying motionless in snow. Terry and Jules run to body. Both men have their revolvers in their hands.

233

EXT. FULL FIGURE SHOT

Shooting toward tree where Rin Tin Tin is lying

234

CLOSEUP OF RIN TIN TIN

Looking at Terry and Jules before he leaps away. Terry and Jules run into set. They look down at Rin Tin Tin and they smile as if to indicate that that settles the Killer. Both men puts their revolvers in their belts or holsters.

235

CLOSEUP OF RIN TIN TIN

They lean over toward Rin Tin Tin as if about to turn him over and examine him. With a quick leap Rin Tin Tin regains his feet and dashes toward the sheltering trees. Terry and Jules are dumbfounded; they look after the fleeting Rin Tin Tin with amazement. They reach for their guns but by this time Rin Tin Tin has reached the shelter of the trees. They run toward the trees.

236

EXT. SHOOTING AMONG TREES - LONG SHOT

Shot of RIN Tin Tin going away from camera weaving in and out of trees.

237

EXT. TREES - LONG SHOT SHOOTING TOWARD CABIN

Terry and Jules enter set. Both men try to take aim at Rin Tin Tin but are unable to shoot as he is weaving in and out of the trees and does not offer a good target. Terry and Jules exit in direction that taken by Rin Tin Tin

238

EXT. SHOOTING AMONG TREES - LONG SHOT

Terry and Jules come running into set. They find the dog's trail and hurry along after him.

Added scenes in trailing sequence to be inserted after scenes

239 EXT. EDGE OF CREEK BANK DAY

MED SHOT Rin-tin-tin enters edge of water and looks back and then goes into water.

240 EXT. OPPOSITE BANK OF CREEK

MED. SHOT Rin-tin-tin comes out of water and backs out of scene.

241 EXT. OPPOSITE BANK

LONG SHOT showing rock near the edge of stream also bush within leaping distance of rock.
Rin-tin-tin backing from the creek on the rock looks back, gets on top of the rock.

242 CLOSEUP RIN TIN TIN

He is standing on the rock and looks back as if searching for his trailers.

243 EXT. LONG SHOT THROUGH TREES

Jules and Terry are shown following Rin-Tin-tin's trail

244 EXT. ROCK

CLOSEUP Rin tin tin as he watches Jules and Terry, he then looks around and sees the nearby bush. The dog crouches for a leap.

245 EXT. LONG SHOT

Showing rock and bush near creek bank. Rin-tin-tin leaps from the rock into the bush.

238 EXT. EDGE OF CREEK BANK.

Terry and Jules follow Rinty's track which leads them to the
Added scenes in trailing sequence to be inserted after scene

239 EXT. EDGE OF CREEK BANK DAY

239 MED SHOT Rin-tin-tin enters edge of water and looks back
and then goes into water.

LONG SHOT - Terry and Jules separate in the water - one goes one
way and the other the other way. They come out of the water and
go up the bank and look for tracks. They look up and down the
bank. Terry discovers dog's tracks and calls Jules. Jules goes
to him and they both examine tracks. They are puzzled and they
240 EXT. OPPOSITE BANK OF CREEK. They look around the rock but
can find no tracks leaving the rock.

MED. SHOT Rin-tin-tin comes out of water and backs out
of scene.

240 EXT. BUSHES.

241 EXT. OPPOSITE BANK Rin-tin-tin peering thru the bushes and watching
Terry and Jules as they examine rock.
LONG SHOT showing rock near the edge of stream also
bush within leaping distance of rock.
Rin-tin-tin backing from the creek on the rock looks
back, gets on top of the rock.

242 EXT. CREEK, BUSHES AND CREEK BANK.

Jules and Terry follow the trail back to the river's edge and
look down the tracks. They are puzzled - then Terry spots it.

242 CLOSEUP RIN TIN TIN

He is standing on the rock and looks back as if search-

ing for his trailers.

Terry concludes title - Jules listens and nods his head in agree-
ment - Terry and Jules enter stream and start down stream one in
each side of the bank. They look for more tracks.

243 EXT. LONG SHOT THROUGH TREES

Jules and Terry are shown following Rin-Tin-tin's trail

244 EXT. ROCK

CLOSEUP ON RIN TIN TIN as he sticks his head out thru the
bush and looks his head sideways as he catches Terry and Jules
as they go away.

244 EXT. ROCK

CLOSEUP Rin tin tin as he watches Jules and Terry, he
then looks around and sees the nearby bush. The
dog crouches for a leap.

245 EXT. LONG SHOT

Showing rock and bush near creek bank. Rin-tin-tin
leaps from the rock into the bush.

246

EXT EDGE OF CREEK BANK.

250X

EXT ON BANK EDGE OF CREEK

Terry and Jules follow Rinty's track which leads them to the water's edge - they follow the trail into the water.

247

EXT OPPOSITE CREEK BANK.

250X

EXT LOOK CLOSE UP

LONG SHOT - Terry and Jules separate in the water - one goes one way and the other the other way. They come out of the water and go up the bank and look for tracks. They look up and down the bank. Terry discovers dog's tracks and calls Jules. Jules goes to him and they both examine tracks. They are puzzled and they follow the tracks to the rocks. They look around the rock but can find no tracks leaving the rock.

250X

EXT SHOWING FROM ROCK - LONG SHOT.

Showing what Rinty Tin sees -- Jules and Terry out of the bushes looking at the tracks.

248

EXT BUSHES.

CLOSE UP OF RIN TIN TIN peering thru the bushes and watching Terry and Jules as they examine rock.

250X

EXT RIN TIN TIN.

Rin Tin Tin is watching his quarry; he turns around and sees something on the bank -- he goes to it.

249

EXT ROCKS, BUSHES AND CREEK BANK.

Jules and Terry follow the trail back to the river's edge they look down the tracks. they are puzzled - then Terry speaks:

250X

TITLE 21

"CAN YOU BEAT THAT? IT LOOKS LIKE HE WENT BACK INTO THE WATER."

Terry concludes title - Jules listens and nods his head in agreement - Terry and Jules enter stream and start down stream one in each side of the bank. They look for more tracks.

250

EXT BUSH.

Rin Tin Tin is watching for the wolf pack intently. He looks down at the rock for a time and then he looks up and looks

CLOSE UP OF RIN TIN TIN as he sticks his head out thru the bush and cocks his head sideways as he watches Terry and Jules go away.

FADE OUT.

250X

EXT RIN TIN TIN.

Rin Tin Tin leaps from rock and exits from scene.

250X
250X

EXT ROCK NEAR EDGE OF TREES

Rin Tin Tin comes running out on rock and looks around and behind
Terry and Jules hearing him, the trail as they emerge from
forest.

250X
250X

EXT ROCK CLOSE UP

Rin Tin Tin looking back at his pursuers; he looks and scans surr
rounding country and then turns and looks back at Jules and Terry
again, to the center of the tracks and follows in their trail
until it leads him out of sight under the trees.

250X

EXT SHOOTING FROM ROCK - LONG IRIS SHOT.

Showing what Rin Tin Tin sees -- Jules and Terry met on the
trail amongst the trees. country to see what has happened. Jules
quartz. Rin Tin Tin is nowhere to be seen. Terry and Jules
follow the dog's tracks in the woods as they go.

250X

EXT ROCK CLOSE UP.

Rin Tin Tin is watching his pursuers; he turns around and
his ears pick up as if he sees something unusual - CUT TO

Terry and Jules enter, still following in the trail. They
suddenly stopped and look down at the ground.

250X

SHOOTING FROM ROCK

The wolf pack are running along but they are in more or less
scattered formation as if foraging for food (we may be able
to use stock shot of moose deer similar to that in WHERE THE
NIGHT BEGINS.)

Terry and Jules as they come over the horizon

250X

EXT ROCK CLOSE UP.

RIN TIN TIN Watching for the wolf pack intently. He looks
down at the pack for a time and then he turns and looks
back at Terry and Jules. He then turns and looks at the
Wolf Pack and leaps out of Close Up.

250X

EXT LONG SHOT OF ROCK.

Jules and Terry retracing their steps back over the hill
Rin Tin Tin leaps from rock and exits from scene towards
camera.

250X EXT ROCK NEAR EDGE OF TREES - LONG SHOT

Terry and Jules moving along the trail as they emerge from forest.

250X EXT SNOW - WOLF PACK'S TRAIL, NEAR TREES - LONG SHOT.

Rin Tin Tin runs amongst the tracks made by the wolf pack. He goes to the center of the tracks and follows in their trail until it leads him out of sight among the trees.

250X EXT ROCK NEAR EDGE OF TREES

Terry and Jules following Rin Tin Tin's tracks, come up to the rocks and scan the country to see what has become of their quarry. Rin Tin Tin is nowhere to be seen. Terry and Jules follow the dog's tracks in the snow as they exit.

250X EXT SNOW TRAIL FOLLOWED BY WOLF PACK. LONG SHOT.

Terry and Jules enter, still following Rin Tin Tin's trail - they suddenly stop and bend down to examine trail.

250X EXT SNOW TRAIL. FOLLOWED BY WOLF PACK. CLOSE UP

Terry and Jules as they bend over and examine trail

INSERT OF tracks made by Wolf Pack and Rin Tin Tin - show enough tracks to get effect that many animals have passed.

Terry and Jules look at each other and shake their heads in tribute to Rin Tin Tin's cleverness. They turn and exit from close up.

250X EXT SNOW TRAIL FOLLOWED BY WOLF PACK LONG SHOT.

Jules and Terry retracing their steps back over the trail. They have relinquished their pursuit.

250X EXT CLOSE UP AT BASE OF TREE.

Rin Tin Tin sticks his head around tree and looks after Terry and Jules'

250

CLOSE UP.

250X EXT. CLOSE UP. AT BASHION. TREM. Tim 7:12 leading into Jules.

Rintintin sticks his head around tree and looks after Terry and Jules' retreating figures. FADE OUT.

251

Jules looking at the dog and reaching for his gun; and Jules is FADE IN. LONG SHOT. INT. TRADING POST. DAY. shows people as he realizes that he has made a mistake. of Terry standing on a box and haranguing a mob/about twenty men including the storekeeper, trappers, half-breeds and nondescript types comprise the mob. Jules is also there, standing beside Terry and listening; an evil smile distorts Jules' face.

252

INT. TRADING POST.

Panoramic shot shooting down on the crowd as they look up and listen to Terry.

253

CLOSE UP.

Terry as he harangues the mob; he speaks

TITLE 22 "... ONLY TODAY HE VICIOUSLY ATTACKED JULES. IT IS UP TO US TO WIPE THIS MAD BEATS OUT."

Terry finishes title.

254

CLOSE UP.

Jules as he listens to Terry speaking Title. A crafty smile of satisfaction comes over Jules' face as he listens. He indicates his torn shirt with his hands, he then takes out a poke and holds it aloft and speaks

TITLE 23 "I OFFER \$250 MORE TO THE MAN WHO GETS THE WOLF-DOG THAT KILLED SILENT HARDY."

Jules finishes title and hands the poke to Terry.

255

INT. TRADING POST. LONG SHOT.

Terry standing in the box the mob around him, and looking at Jules. Terry takes the poke from Jules and holds it up so that the mob can see it - three or four men on the edge of the mob finger their guns and slowly start towards the door. Their general movement suggests that they are about to go out after the Wolf-Dog. FADE OUT OR - as Jules starts for door he stops, startled fear shows in his face he reaches for his gun -

256 CLOSE UP. 5 P.M. HARDY. 10-11-37

Head of dog resembling Rin Tin Tin looking into Jules.

257 CLOSE UP -

Jules looking at the dog and reaching for his gun; and pulls it out -- as he does so, his face changes - it shows relief as he realizes that he has made a mistake.

258 INT TRADING POST AT DOORWAY. MED SHOT.

Dog coming thru the doorway. Leash on the dog and a man holding the leash follows.

259 INT TRADING POST LONG SHOT.

The crowd which has witnessed Jules's action give him the laugh; FADE OUT - as Jules tries to laugh the whole thing off.

260 FADE IN WITH INT. HARDY CABIN. NIGHT. MED SHOT.

Terry and Joan and Marie discovered - Marie is kneeling before the fireplace and putting fuel in the grate - Terry and Joan are seated - he has just come in and is warming his hands in front of the flames. Terry has several traps slung over his shoulder via a rope - Joan notices the traps and asks Terry what they are for - Terry speaks

TITLE 24

261 CLOSE UP
Terry and Joan as he speaks TITLE

TITLE 24 "I HAVE BEEN SETTING TRAPS FOR RIN TIN TIN HE
FOOLED US TODAY, BUT THESE TRAPS WILL FIX HIM."

He finishes speaking title.

262 INT HARDY CABIN. NIGHT. CLOSE UP

Of Jean as she listens to Terry. A look of sadness comes over her face and she mournfully shakes her head. She looks at the flames in the fireplace - suddenly she sits up tense and listens:

263 INT. HARDY CABIN NIGHT. CLOSE UP.

Of Terry who has been watching Jean, in sympathy with her silent grief - he hears something and listens.

264 INT HARDY CABIN. NIGHT. MED SHOT

Of Terry, Jean and Marie at fireplace. They are all listening. They look at each other in wonder and then resume their listening. They hear the noise again - Terry rises and looks towards the door; they rise with him, he exits and they follow.

265 INT. DOORWAY. HARDY CABIN. NIGHT. FULL FIGURE SHOT.

Terry comes to the door followed by Jean and Marie - he opens the door and all three look out door.

266 EXT DOOR HARDY CABIN. NIGHT CLOSE UP.

Terry - Jean - Marie, looking out thru the door - they look around outside and all of a sudden their eyes rivet upon one particular spot.

267 EXT GRAVE. LONG SHOT. BEAUTIFUL MOONLIGHT EFFECT.

Rintintin is sitting on his master's grave - his nose is pointed in the air and he is howling his grief for his dead master.

268 EXT GRAVE. MOONLIGHT EFFECT. CLOSE UP.

Of Rintintin with his nose pointed up as he howls.

269

EXT DOOR. HARDY CABIN. NIGHT. CLOSE UP.

Terry Jean and Marie at door are looking off at Rin-Tin-Tin. All three are astounded at seeing him there. Terry's face changes and he registers the determination to get Rin-Tin-Tin. Terry exits from C.U. while Jean and Marie still look towards Rin-Tin-Tin towards grave and Jean and Marie look after him and exit back into house.

(If it is not feasible to have traps on Terry's shoulder via rope let Terry exit and come back with traps in his hand.)

270

INT. CABIN NEAR FIREPLACE. LONG SHOT.

Terry enters and picks up his rifle which is near fireplace. He examines rifle to make sure it is loaded.

Terry enters and looks around for signs of Rintintin. Unwinded that Rintintin is gone - Terry starts to set his traps. He places the traps on the grave. He starts to set another trap near the edge of grave.

271

EXT GRAVE MOONLIGHT. CLOSE UP.

Of Rintintin in grave - he is still howling - he senses some presence and turns and looks towards Jean and Marie.

272

EXT DOOR HARDY CABIN. CLOSE UP.

of Jean and Marie looking towards Rintintin as Terry enters to them - Terry raises his rifle slightly.

273

EXT GRAVE. MOONLIGHT. CLOSE UP.

Of Rintintin looking at upraised - he turns and leaps out of C.U. of rising sun if possible. Rin-Tin-Tin on scene - coated on leg to get pretty silhouette effect; he looks selected and forlorn (possibly use location of sheltering rock for this scene.)

274

EXT HARDY CABIN. NEAR DOOR. CLOSE UP.

Group at door. Terry raises and swings rifle as he tries to draw a bead on Rintintin - he shoots.

of Rintintin crouched on leg - Rintintin's ears are drooping. He looks very dejected.

275

EXT NEAR FOREST. LONG SHOT.

Moonlight - Rintintin enters set and gains the cover of trees. He exits.

260

WET FOREST AMONG TREES - LONG SHOT.

276

EXIT HARDY CABIN NEAR DOOR. MOONLIGHT. CLOSE UP.

Self pack prowling about amid the trees. Head of the pack and of group at door - Terry still holding the smoking rifle in his hands, realises that he has missed Rintintin - he shows his disappointment in his face. He thinks of the traps and turns and tells Joan he will set the traps about the grave. He exits towards grave and Joan and Marie look after him and exit back into house. AMONG TREES. CLOSE UP.

281

(if it is not feasible to have traps on Terry's shoulder via rope let Terry exit and come back with traps in his hand. Suddenly light her nose in the air as if getting a familiar scent.

277

EXIT GRAVE. MOONLIGHT. MED. SHOT.

Terry enters and looks around for signs of Rintintin, convinced that Rintintin is gone - Terry starts to set his traps. He places the traps on the grave. He starts to set another trap near the edge of grave. FADE OUT.

282

of pack leader as he watches the self. Pack leader also gets strange scent.

FADE IN ON

TITLE 25

283

MISUNDERSTOOD BY THOSE HE LOVES: HUNTED AND
DRIVEN FROM HIS MASTER'S GRAVE. RIN-TIN-TIN
SEEKS THE SILENCE OF THE FOREST.

Self getting familiar scent. Pack leader watching her and also getting scent. East of pack prowling around b.g. the self starts away and pack leader starts to follow - the self

278

FADE IN pack leader back and exits from scene. Pack leader returns
HARBY MORNING. EXIT. LONG SHOT.

showing trees and rolling hills or huge log so that we can get a silhouette of the dog with his head drooping. Get good effect of rising sun if possible. Rin-Tin-Tin on scene - seated on log to get pretty silhouette effect; he looks dejected and forlorn (Possibly use location of sheltering rock for this scene) the self bounding along as if on her way to Rintintin

284

279

CLOSE UP
CRYING ROCK. LONG SHOT.

of Rintintin seated on log - Rintintin's ears are drooping, he looks very dejected. If and looks at him a minute and then runs closer to him - he does not give her a tumble. She flirts with him and then retreating as if to entice him to follow - Rintintin has sprawled herself down on the snow, ignoring her distractions.

280

EXT FOREST AMONG TREES - LONG SHOT.

Wolf Pack prowling about amid the trees. Lead of the pack and his mate, the She-Wolf who befriended Rintintin are in the f.g.

281

EXT FOREST AMONG TREES. CLOSE UP.

She Wolf looking at Rintintin as if unable to understand why he is looking at her. She Wolf foraging with her nose in the ground. She suddenly lifts her nose in the air as if getting a familiar scent.

282

EXT FOREST AMONG TREES. CLOSE UP. Rintintin and he still ignoring her. of Pack leader as he watches She-Wolf. Pack Leader also gets strange scent.

283

EXT FOREST AMONG TREES. LONG SHOT.

She-Wolf getting familiar scent. Pack Leader watching her and also getting scent. Rest of pack prowling around b.g. the She Wolf starts away and pack leader starts to follow - She Wolf drives pack leader back and exits from scene. Pack Leader watches after her.

284

EXT LOCATED BETWEEN TREED AND SHELTERING ROCK. LONG SHOT.

Showing the She Wolf bounding along as if on her way to Rintintin

285

EXT SHELTERING ROCK. LONG SHOT.

Rintintin still looking dejected - She Wolf approaches and enters to him. She stands off and looks at him a minute and then runs close to him - he does not give her a tumble. She flirts with him and then retreating as if to entice him to follow - Rintintin has sprawled himself down on the snow, ignoring her flirtations. She is satisfied to be near him even if he does not pay any attention to her. PANS OUT with the She-Wolf sitting on her haunches with chain attached to Rintintin's neck.

286 **EXT SHELTERING ROCK? CLOSUP.**

287 of Rintintin spawled in the snow. His head is down, he looks sad - his ears droop, he is watching the She-Wolf, he looks away from her and ignores her completely. He starts suddenly as if seeing something. He then ducks behind the tree.

287 **EXT SHELTERING ROCK. CLOSE UP.**

288 of She-Wolf looking at Rintintin as if unable to understand why he does not respond to her amorous advances.

Marie is seen to come out of cabin - she is after some small firebrush.

288 **EXT SHELTERING ROCK. MED. SHOT.**

289 **EXT HARDY CABIN AT TREE. CLOSE UP.**
showing She Wolf flirting with Rintintin and he still ignoring her. Marie at tree watching Marie - his face assumes a very crafty look.

289 **EXT SHELTERING ROCK MED. SHOT.**

290 **EXT HARDY CABIN. NEAR TREES ON MOUNTAIN. MED SHOT.**
She Wolf looking at Rintintin as he continues to flirt with him and is unresponsive. Marie is gathering for firebrush.

290 **EXT HARDY CABIN NEAR TREES. CLOSE UP.**

290 **EXT SHELTERING ROCK. CLOSE UP.**

of Marie watching Marie - He gets an idea and he is looking at Rintintin looking dejected and ignoring her advances.

291 **EXT HARDY CABIN NEAR TREES ON MOUNTAIN. MED SHOT.**

291 **EXT SHELTERING ROCK. CLOSE UP.**
Marie enters to her and stands watching her. She becomes aware of his presence. and she turns. of She Wolf, indicating that she is puzzled - her expression softens. She exits out of C.U. towards him.

292 **EXT HARDY CABIN NEAR TREES ON MOUNTAIN. MED SHOT.**

292 **EXT SHELTERING ROCK. MED SHOT.**

Marie is a bit surprised at seeing him. He speaks to her -

Rintintin on. She will enter to him and lies down beside him she is satisfied to be near him even if he does not pay any attention to her. FADE OUT with the She-Wolf eating leather collar with chain attached. to Rintintin's neck. Marie is very crafty and is secretly amused to talk and seeing Marie about herself.

293. CONTINUED.

293 **PAGE 15. LONG SHOT. OF HARDY CABIN. DAY - LAP DISSOLVE TO C.U.**

at tree - Jules is standing beside tree and he is intently watching the cabin. He starts suddenly as if seeing something. He then ducks behind the tree.

Jules concludes title - Marie replies.

294 **EXT LONG SHOT. HARDY CABIN DAY.**

Marie is seen to come out of cabin - she is after some small firebrush. Jules watches her and bids Marie a good day. waves to her and then exits out of C.U.. Marie watches him with a puzzled expression.

295 **EXT HARDY CABIN AT TREE. CLOSE UP.**

Jules at tree watching Marie - his face assumes a very crafty look.

300 **PAGE 16. BEAUTIFUL: LONG SHOT OF MOUNTAIN. EXT LOCALS OPTIONAL.**

Distintin and She Wolf on - both standing on rocky ledge or raised mound of snow.

296 **EXT HARDY CABIN. NEAR TREES OR BRUSH. MED SHOT.**

301 of Marie entering and starting to pick twigs and small branches which she is gathering for firebrush.

297 **EXT HARDY CABIN NEAR TREE. CLOSE UP.**

of Jules watching Marie - he gets an idea and exits towards her. She starts to follow him.

302 298 **EXT HARDY CABIN NEAR TREES OR BRUSH. MED SHOT.**

Marie is picking twigs. Jules enters to her and stands watching her. she becomes aware of his presence. and turns.

299 **EXT HARDY CABIN NEAR TREES OR BRUSH. CLOSE UP.**

of Jules and Marie - Marie is a bit surprised at seeing him. He speaks to her -

TITLE 26 "BON JOUR, MA'NSELL. HAVE YOU SEEN THE BAD DOG?
I LOOK FOR HIM."

Jules finishes speaking title. Marie shakes her head as she tells him no. Jules' face gets very crafty and he suavely commence to talk and asking Marie about herself.

CONTINUED.

299. CONTINUED. C.U. SHE TALKS WITH RABBIT IN HER MOUTH.

She feels flattered at his interest and responds amiably - Jules speaks, her head sideways as if looking after Rintintin and wondering what is the matter with him. WAVE CUT.

TITLE 27 "BUT WHY DOES N'T MA'MSELL JOAN WORK HER FATHER'S MINE?"

2015 - Maybe She Wolf trying to play with Rintintin but when she Jules concludes title. Marie replies: how he knows about mine?

TITLE 28 POSSIBLE "SHE TELLS ME NO ONE KNOWS WHERE IT IS. N'SIEU!" used on mound of snow in the middle distance - Rintintin coming towards the f.g. - and sun setting in the b.g.

Marie finishes title. Jules' face registers a gleam of triumph as he hears this welcome news he bids Marie a good day, waves to her and then exits out of C.U. Marie watches him with a puzzled expression.

FADE OUT.

Joan discovered in front of the vedely fashioned mirror combing her hair; her shoulder and suggestive part of her bosom are bared. Marie is looking at her toilet - Marie looks admiringly at Joan and speaks:

300 FADETIN BEAUTIFUL LONG SHOT AT SUNSET. TEXT LOCALE OPTIONAL.

THEY ARE COME - CUT?

Rintintin and She Wolf on - both standing on rocky ledge or raised mound of snow, smilingly. Joan looks at Marie's body and shakes her finger at Marie - it is quite evident that Marie has guessed right; the face of Jules looks into the window and then draws back.

301 EXT. CLOSE UP

of Rintintin and She Wolf on raised mound - a dead rabbit is lying at feet of She Wolf - she sits down and starts to gnaw at the rabbit and cocks her head at Rintintin as if inviting him to join her. She takes the rabbit in her teeth and drops it between Rinty's forepaws; waiting for him to eat. He ignores the rabbit, takes one look at her and exits towards camera. She starts to follow him.

302 EXT MED SHOT.

303 Rintintin walking away and She wolf starts to follow him. He turns on her and drives her back, snarling at her. She goes back and sits down and eats rabbit. Rintintin exits towards camera.

304 C.U. Jules at 1.30 PM. DAY.

Jules looking at Joan lustfully. He sees her start to look and look from the window.

305 LONG SHOT AT GRAVE. DAY.

Rintintin slowly walking towards the grave - suddenly, Rintintin drops and commences to sniff.

303 E.T C.U. SHE WOLF WITH RABBIT IN HER MOUTH.

310 She cocks her head sideways as if looking after Rintintin and wondering what is the matter with hi m. FADE OUT.

NOTE - Maybe She-Wolf trying to play with Rintintin and when she
A. - Hides, instead of looking for her he walks away from her.
B. - Possible Long Shot for Fade Out - showing She-Wolf raised on mound of snow in the middle distance - Rintintin coming towards the f.g. - and sun setting in the b.g.

304 FADE IN. INT HADRY CABIN. DAY. (JOAN'S ROOM.)

311 Jean discovered in front of the rudely fashioned mirror combing her hair; her shoulder and suggestive part of her bosom are bared Marie is assisting her at her toilet - Marie looks admiringly at Jean and speaks:

TITLE 29 "YOU MAKE YOURSELF PRETTY, I THINK M'SIEUR TERRY HE COME -- OUI?"

312 Marie completes title smilingly. Jean looks at Marie coyely and shakes her finger at Marie - it is quite evident that Marie has guessed right, the face of Jules looks into the window and then draws back.

305 INT. JOAN'S ROOM. C.U. AT WINDOW. DAY.

C.U. Jules looking in at window watching Marie and Jean - his face bears a searching look - as his eyes glimpse Jean's revealing beauty. His face changes - a lustful look comes into it.

306 INT. JOAN'S ROOM. DAY.

C.U. Jean from Jules' angle. showing her as he sees her - she is combing her hair, her arm is uplifted as she brushes her hair.

307 C.U. JULES AT WINDOW. DAY.

Jules looking at Jean lustfully. He sees her start to turn and duck from the window.

308 LONG SHOT EXT GRAVE. DAY.

Rintintin slowly walking towards the grave - suddenly Rintintin stops and commences to sniff. CUT TO -

317
310

EXT. GRAVE - DAY. SHOWING DOOR AND APPROACH.

FULL FIGURE SHOT OF Rin Tin Tin standing over the trap. He backs up without putting his poised foot down. Rin Tin Tin noses the trap and it snaps. Rin Tin Tin jumps away, he comes near it again and smells it cautiously he circles the grave and looks down at the hidden trap he draws back and leaping over the trap lands in the center of his master's grave. He points his nose up to the sky and starts to howl.

318

EXT. GRAVE. DAY. LONG SHOT.

311

INT. JOAN'S ROOM. SHOWING THE WINDOW PARTLY OPENED.

MED. SHOT. Jules is slowly opening the window - Joan completing her dressing. They both stop and listen.

312

EXT. GRAVE.

319

INT. CABIN. L.P. DAY.

C.U. Rin Tin Tin sitting on his master's grave howling.

MED. SHOT Jules on and feverishly searching for the hidden trap - he takes no pains - he searches hurriedly.

313

INT. JOAN'S ROOM.

C.U. Joan as she hears Rin Tin Tin howling.

319

322

EXT. GRAVE. L.P. DAY.

314

EXT. WINDOW. DAY.

C.U. Jules drawing away so that he cannot be seen - as he does so he gently closes the window.

320

INT. ROOM (WHERE MARIE WAS HID) DAY.

315

INT. CABIN. DAY. MARIE'S ROOM.

MED. SHOT Jules on and feverishly searching for the hidden trap - he takes no pains and searches hurriedly.

MED. SHOT. Marie cleaning table hears Rin Tin Tin howling, she exits to Living Room.

321

EXT. GRAVE. DAY.

316

INT. JOAN'S ROOM. DAY.

MED. SHOT Jules on and feverishly searching for the hidden trap - he takes no pains and searches hurriedly.

MED. SHOT Joan - she is listening - she exits.

323

EXT. GRAVE. DAY. LONG SHOT.

FULL FIGURE SHOT - Jules enters in door and searches.

317

INT. L.R. CABIN. DAY. SHOWING DOOR AND FIREPLACE.

323

MED. SHOT. Marie enters taking gun down from wall above fireplace runs toward the door. Joan enters from her room and follows Marie - both exit out door.

318

EXT. CABIN. DAY. LONG SHOT.

Marie and Joan - they look around and see Rin Tin Tin both exit. As they leave act, Jules sticks his head around the corner - he cautiously slides up to the doorway, looks in the direction taken by Joan and Marie and then sneaks in through the door.

325

EXT. CABIN AT DOOR. DAY.

319

INT. CABIN. L.R. DAY.

MED. SHOT. Jules on and feverishly searching for the hidden map - he takes no pains - he searches hurriedly.

326

INT. CABIN ROOM. DAY. MARIE'S ROOM WHERE MAP IS HIDDEN.

319

INT. CABIN. L.R. DAY.

MED. SHOT. Jules casts a quick look around as he enters he goes into the room where Hardy was hiding the map.

327

EXT. GRAVE. DAY.

320

INT. ROOM (WHERE MAP WAS HID) DAY.

MED. SHOT. Jules on and feverishly searching for the hidden map - he takes no pains and searches hurriedly.

321

EXT. GRAVE. DAY.

328

EXT. CABIN DOORWAY. DAY.

LONG SHOT - Rin Tin Tin on grave, still howling. Marie and Joan enter and sneak towards the grave. Marie is trying to get close enough to shoot.

322

EXT. CABIN. DAY. NEAR DOOR.

Full figure shot - Terry enters to door and knocks.

323

INT. ROOM- MARIE'S ROOM. DAY. Rin Tin Tin standing beside Marie and Jules.
Med. Shot - Jules still searching for map - he stops and listens.

324

EXT. GRAVE. DAY. Marie and Joan as they look off and see Rin Tin Tin.
Long Shot - Rin Tin Tin howling on grave - Marie and Joan on. Marie aims rifle and fires - Rin Tin Tin leaps from the grave, missing the trap, and runs into trees. Marie and Joan follow and exit after him.

325

EXT. CABIN AT DOOR. DAY.
C.U. Terry about to knock on door again. He hears shot and looks off towards the grave. He draws his gun and exits.

326

INT. CABIN ROOM. DAY. MARIE'S ROOM WHERE MAP IS HIDDEN.
C.U. Jules listening - he finally resumes his search for the map.

327

EXT. NEAR EDGE OF TREES. DAY.
Med. Shot - Marie and Joan are searching for Rin Tin Tin's trail. Terry enters to them and they tell him about shooting at and chasing the dog away from the grave. Terry sends them both back to the house indicating that he will take up the search for Rin-Tin-Tin. Joan and Marie exit back toward the cabin while Terry finds the trail and exits. (Marie is still carrying the rifle)

328

EXT. CABIN DOORWAY. DAY.
Long Shot. Joan and Marie enter set and are about to go into house when Marie stops and looks off.

329

EXT. NEAR TREES. DAY.

Long Shot showing Rin-Tin-Tin standing beside tree and watching the cabin. He is interested in what he reads that he is not to go.

330

EXT. CABIN DOORWAY. DAY.

C.U. Joan and Marie as they look off and see Rin-Tin-Tin. Marie raises her rifle. He shakes his head as he realizes now that Rin-Tin-Tin had tricked him.

331

EXT. NEAR TREES. DAY.

C.U. Rin-Tin-Tin at tree and watching the cabin - he looks sad and dejected. His face changes as he sees Marie pointing the rifle at him and leaping behind the tree. He finally turns and exits into cabin.

332

EXT. CABIN DOOR. DAY.

Med. Shot. Marie lowers her rifle as she is unable to get a shot at Rin-Tin-Tin she tells Joan that she is going to follow the dog. She exits, Joan starts forward as if to follow her, then thinking better of it shrugs her shoulders and stands watching after Marie.

333

INT. MARIE'S ROOM. NEAR DOORWAY.

Med. Shot. Jules on - searching for map. Books and many articles are scattered about the floor where he has thrown them in his hurried search. Two or three books reclining on top of each other at an angle. Jules pacing back and forth as he tries to figure where to look next, accidentally kicks the books. One of them spreads open and a paper is shown projecting from its leaves; Jules makes another turn or two and then stops - he is very much puzzled. His eyes stray on the floor and casually rests upon the book with paper showing. His face changes as he picks up book and paper in doorway. He looks at it in the dim light between the two doorways and gets over that the light is too dim to read and exits.

INT. MARIE'S ROOM. DAY.

C.U. Jules - his face shows that he has read the room - he very hastily folds the paper and puts it in his pocket. He looks up as if he has time apparently sees her. He starts to speak to her, his voice is very apologetic as he says:

"I'm sorry, I found the map."

Marie replies:

340
334

INT. HARDY CABIN. DAY.
INT. L.R. HARDY CABIN. DAY.

C.U. of Joan - her face as she enters -
C.U. Jules enters and starts to read map - he is so
interested in what he reads that he is lost to all else -

INSERT 10

C.U. MAP SHOWING - Mat down to
instructions for getting across
chasm - instead of matting, if pre-
ferred, lap dissolve to same.

341

INT. HARDY CABIN. DAY.

BACK TO SC. Jules is still reading oblivious to his
surroundings, as he reads instructions for getting across
the chasm he shakes his head as he realizes how Hardy and
Rin-Tin-Tin had tricked him. CUT TO -

TITLE 31

"WHAT WERE YOU READING?"

335

EXT. DOORWAY CABIN. DAY.

Joan finishes title - his eyes narrow meaningfully and
he indicates as he indicates that it was of
Med. shot of Joan looking after Marie, she moves forward
a few paces and almost looks as if she was going to
follow, she finally turns and exits into cabin.

INSERT OF PAPER

ENTER-HEAD WITH LETTER FROM THE
TRADING CO. ADDRESS TO JULES GRANT
AND ACKNOWLEDGING RECEIPT OF THE
CONSISTENT.

336

INT. DOORWAY HARDY CABIN. DAY.

C.U. Joan entering the door - she enters and is about
to close the door when she looks up and sees Jules -
she stops in startled amazement - she is about to
speak but thinks better of it. She closes the door and
looks questioning at Jules. Jules is
now anxious to get away and starts for the door, she
puts her hand out and detains him, speaking little as
she does so:

337

INT. HARDY CABIN. DAY.

C.U. Jules reading the map - he instinctively feels
Joan's presence but does not look up. His eyes
peer over the paper. CUT TO -
Joan is sitting in chair as Joan leaves to get the
drink she promises to cupboard.
Jules offers to get him a drink. (This should be kept
lump)

338

INT. HARDY CABIN. DAY.

What Jules sees - C.W. Joan's feet - up to about
her knees -

342

INT. HARDY CABIN. DAY.

Jules sitting in chair as Joan leaves to get the
drink she promises to cupboard.

339

INT. HARDY CABIN. DAY.

C.U. Jules - his face shows that he knows Joan is in
the room - he very nonchalantly folds the map and
puts it in his pocket. He looks up and for the first
time apparently sees her. He affects surprise at seeing
her, his voice is very apologetic as he speaks:

343

INT. HARDY CABIN. DAY.

"I HEAR SHOT, I COME IN TO SEE IF
YOU ARE ALL RIGHT."

TITLE 30

He finishes title.

340

INT. HARDY CABIN. DAY.

C.U. of Joan - her face shows that she doubts him as she listens she exits to him.

INSERT

Of glass partly filled with liquor, showing Jules sitting by lamp and watching doorway.

341

INT. HARDY CABIN. DAY.

Joan's face shows that she is aware of what Jules is doing with glass and bottle in her hand - as she is about to exit she looks at wall over fireplace.

C.U. Jules - Joan enters to him she looks at him distrustfully she is trying to read his face - she speaks:

TITLE 31

"WHAT WERE YOU READING?"

INT. WALL OVER FIREPLACE HARDY CABIN.

Joan finishes title - his eyes narrow cunningly and shrugs his shoulders as he indicates that it was of no consequence. He puts his hand in his pocket and hands her a paper, she takes paper and quickly opens it and starts to read - a look of surprise comes over her face -

INSERT OF PAPER

WALL OVER FIREPLACE - LETTER-HEAD WITH LETTER FROM FUR TRADING CO. ADDRESSED TO JULES RENAULT AND ACKNOWLEDGING RECEIPT OF FUR CONSIGNMENT.

Joan finishes reading insert, her woman's intuition warns her that she has been tricked - she casts a suspicious glance becomes apologetic as she returns the paper to him. As he puts the paper back in his pocket she tries to steal a look in his pocket. Jules is now anxious to get away and starts for the door, she puts her hand out and detains him; speaking title as she does so:

TITLE 32

"I AM AFRAID TO BE ALONE, PLEASE WAIT UNTIL MARIE RETURNS."

She finishes title pleading for his protection - altho' Jules wants to get away he is flattered at her apparent admiration and he permits her to push him into a chair. She offers to get him a drink. (This chair is near lamp) He takes glass and bottle - she sets the bottle on table and hands him the glass - he takes it and smiles at her, he is thinking that he has about to make an easy conquest. She smiles back at him, she reads this thought - her smile makes her determination to wait as she watches him.

342

INT. CABIN. L.R. DAY.

Jules sitting in chair as Joan leaves to get the drink she crosses to cupboard.

343

INT. L.R. CABIN. DAY.

C.U. Jules watching Joan at cupboard; he casts furtive glances at door as if figuring whether to try and get away or not.

343.

EXT. LONG SHOP. DAY. NEAR BURE THOMAS' SHOP IN DISTANCE.

344

INT. L.R. CABIN. DAY. Jules is in the couch and watching Marie is seen coming out of the trees and she follows the trail. C.U. Joan pouring drink and looking into glass. She watches her for a while and then exits from scene. As Marie is over the P. C. Terry. Of glass partly filled with liquor, on the trail of the dog showing Jules sitting by lamp and Terry. She waits for him watching doorway to her - they both exit in direction leading back to cabin.

INSERT

Joan's face shows that she is aware of what Jules is doing - turns with glass and bottle in her hand - as she is about to exit she looks at wall over fireplace.

345.

INT. L.R. CABIN. DAY. JOAN, JULES

Jules seated with two empty glass in his hand. He is looking at Joan who is seated nearby. He realizes that she is a pretty swell dish but he starts to groan and she offers him another drink. She coquettes with him and he falls for it. C.U. of the spot on wall where rifle was hanging - another lap dissolve. Jules puts his hand on her arm and gently pulls her down into his lap. She protests but decides to play as to C.U. of wall over fireplace - show the rifle hanging there and lap to Jules. He looks at her. As he looks back and covers his eyes and gets his gun. She looks back and covers her eyes. Jules returns. Joan watches.

345

INT. WALL OVER FIREPLACE WHERE RIFLE HUNG.

TITLE 28.

"DOES GIVE MY WRAP AROUND?"

346

INT. L.R. CABIN. DAY. - Jules smilingly complies with her request as he takes paper from his coat and offers it to her. C.U. Joan looking at the wall - a look of regret comes over her face because rifle is not there - she turns and looks at Jules her eyes narrow. She exits.

347

INT. L.R. CABIN. DAY.

Med. Shot - Jules sitting in chair. Joan enters to him with glass and bottle - she sets the bottle on table and hands him the glass - he takes it and smiles at her, he is thinking that he has about to make an easy conquest. She smiles back at him, she reads this thought - her smiles makes her determination to beat Jules in the game of wits to follow. He drinks as she watches him.

Moving image of Terry and Marie as they retreat to the back in the cabin.

348.

EXT. LONG SHOT. DAY. NEAR BUSH SHOWING TREES IN DISTANCE.

Rintistin is standing in the bush and watching Marie is seen coming out of the trees and she follows the trail leading to where the dog is standing. Rintistin watches her for a while and then exits from scene. As Marie hears the P. g. Terry is seen to come out from the trees on the trail of the dog. Marie remains in f. g. and sees Terry. She waits for him and he comes up to her - they both exit in direction leading back to cabin.

352.

INT. L. R. CABIN DAY MED. SHOT

349.

INT. L. R. CABIN DAY MED. SHOT

Jules seated with the empty glass in his hand; he is looking at Joan who is seated nearby. He realizes that she is a pretty swell dish but he starts to groan and she stops him by reaching for the bottle and offers to pour him another drink. She coquettes with him and he falls for it. He extends the glass and she leans over to pour him another drink. He puts his hand on her arm and gently pulls her down into his lap. She starts but decides to play up to him - she does so. she permits him to seat her on his lap. he slowly attempts to kiss her. As he does so she reaches inside his coat and gets his gun. she steps back and covers him. Jules is chagrined for a moment but his suave smile soon returns. Joan speaks:

353.

INT.

TITLE 32.

"NOW GIVE ME THAT PAPER!" she says where the gun is gone - she realizes it is her only hope and she rises and goes to the floor where Jules is. She finishes title - Jules smilingly complies with the request as he takes paper from his coat and offers it to her. she shakes her head and speaks:

TITLE 33.

TITLE 34.

"NOT THAT ONE. GIVE ME THE ONE WITH THE INK BLOT ON IT."

Joan finishes title - Jules realizes that she has outwitted him. reluctantly hands over the map - she takes it and makes sure that it is the paper with the blot on it - she backs up and sits down in a chair facing Jules and makes a hasty examination of the paper. Jules attempts a sneaky rise from his chair and Joan catches him and forces him to sit down again. Pointing the revolver to enforce her commands, she realizes that she can take no chances with Jules and gives up her attempt to read the paper for the present. she holds the gun on him; the paper is in her lap. CUT TO

354.

INT. CABIN DAY MED. SHOT

350.

EXT. TRAIL DAY

Jules going out door and Joan standing on paper looking after him - he exits - she looks at the door and is satisfied that Jules is gone. she reaches down and picks up the paper. she realizes that it holds the secret of the mine. Moving insert of Terry and Marie as they retrace their trail back to the cabin.

351.

SHOOTING THRU WINDOW OF CABIN SHOOTING OUT OF WINDOW

Terry and the squaw are seen as they approach the trailer back to the cabin - they are still along distance from cabin when seen.

352.

INT. CABIN L. R. DAY CLOSEUP

Jules is crouched back of corner of cabin -- he is looking of Jules looking toward window and seeing approach of Terry and squaw in the distance. His face becomes startled as he realizes that he must work fast or be trapped. He gives a quick glance towards Joan to see whether or not she has seen the same thing he has - satisfied that she has not, he leans back at ease in his chair.

353.

INT. L. R. CABIN DAY AT WINDOW SHOOTING OUT OF WINDOW

Joan looking thru window is satisfied that Jules is gone. She realizes that she holds the secret to her father's mine - her back is to the Jules, pretending to read and Joan covering him as before. He turns towards the door and a smile crosses his face as he greets an imaginary Terry. "Ah, M'sieu Terry". Joan turns, looks, and as she does so, Jules hurls the book and knocks the revolver from her hand - the revolver and book fall into burning fireplace - she turns with a startled expression to see where the gun is gone - she realizes it is her only hope and she rises out and starts towards fireplace. Jules pulls her away and looks for gun but realizes he cannot get it - the paper has fallen on the floor when Joan got up. Joan turns steps on it, and covers it, or kicks it under the rug. He turns and she berates him - speaks:

354.

INT. CABIN TITLE 34.

"I SUPPOSE THAT YOU ARE SATISFIED

Joan comes out of the cabin NOW THAT THE PAPER IS BURNED." Jules is search of Jules.

Joan finishes title and points towards burning book. Jules listens and looks towards book - he mouths an oath and a threat to hit her. He stops as he realizes that she is the only one who knows his secret of the mine, now that the paper is destroyed. He bows very suavely and exits.

354.

INT. CABIN L. R. LONG SHOT DAY

Jules going out door and Joan standing on paper looking after him - he exits - she looks at the door and is satisfied that Jules is gone, she reaches down and picks up the paper - she looks at it and realizes that it holds the secret of the mine she runs to the door and bolts it shut - she then runs to the window and looks out but cannot see Jules.

355.

INT. CABIN L. R. NEAR WINDOW SHOOTING OUT OF WINDOW

359.

EXT. NEAR CABIN DOOR DAY

Joan enters to window and looks out and tries to see where Jules went. Jules running toward trees. A dog-team is seen standing among the trees.

356.

EXT. CABIN NEAR WINDOW DAY

360.

EXT. CABIN DAY

Jules is crouched back of corner of cabin -- he is looking around the corner to see if Joan is coming out -- He might be crouched near the back window - trying to see what Joan is doing inside.

357.

INT. L. R. CABIN DAY AT WINDOW SHOOTING OUT OF WINDOW

362.

EXT.

Joan is toward where Jules just entered. As she runs Joan looking thru window is satisfied that Jules is gone. She examines the map in her hand - she realizes that she holds the secret to her father's mine - her back is to the window as she eagerly starts to read the map - she becomes so absorbed in her reading that she is oblivious to all else. Jules' face is seen to peer in the glass of window - with the utmost caution he endeavors to open the window. Slowly and cautiously he reaches in and grabs the map - slams the window shut. Joan is startled and bewildered at this unexpected happening. Jules smiles triumphantly as he looks through the glass and exits. She runs towards the cabin door. If there is any method of stopping him. Suddenly her face lights up and she commences calling "TERRY TERRY".

358.

EXT. CABIN

363.

EXT.

Joan comes out of the cabin door and looks eagerly around in search of Jules.

Ta-wa and Terry hurrying along trail hear Joan and see that she is in trouble. They increase their speed and hurry toward her; or - they see previous action of Jules coming from cabin and Joan pursuing him. They increase their speed to get to Joan.

364.

ON TRAIL NEAR CABIN DAY

She sees Terry and Ta-wa coming and starts running toward them.

365.

LONG SHOT NEAR TRAIL DAY

Terry and Ta-wa are seen hurrying forward in b. v. Joan runs into f. g. and stops and waits for them to come on to her. She explains what has happened.

359.

EXT. NEAR EDGE OF FOREST - DAY

Jules running toward trees. A dog-team is seen standing among the trees.

"I FOUND JULES IN THE CABIN. HE HAD A MAP TO FATHER'S MINE. HE STOLE IT AND ESCAPED."

360.

EXT. CABIN - DAY

Joan looking around catches a glimpse of Jules and she runs towards him.

361.

EXT. EDGE OF FOREST. LONG SHOT - DAY

Jules and dog-team are seen far off in the distance as they

361.

EXT. EDGE OF FOREST - DAY - LONG SHOT

Joan runs in toward where Jules just entered. As she runs in Jules whips up his dogs and is seen to go out in the opposite direction. As Joan sees Jules and dog-team go she stops.

362.

They are looking off and watching Jules and dog team. Terry watches stop to think and he tells Joan that their only chance of catching Jules is to borrow McDregors' dog-team. They all exit.

362.

EXT. EDGE OF FOREST - DAY - CLOSEUP JOAN

She realizes that it is useless to try and follow Jules and go. She looks around in vain effort to see if there is any method of stopping him. Suddenly her face lights up and she commences calling "TERRY TERRY".

363.

EXT. TRAIL - DAY

Wa-wa and Terry hurrying along trail hear Joan and see that she is in trouble. They increase their speed and hurry toward her; or - they see previous action of Jules coming from cabin and Joan pursuing him. They increase their speed to get to Joan.

371.

CLOSEUP AT CABIN - DAY

364.

CLOSEUP JOAN - DAY

She sees Terry and Wa-wa coming and starts running toward them. He helps the man finish unloading the sleds. Terry borrows rifle from the man and gives it to Joan. Joan goes down to the sleds and Terry takes bundles, cracks his whip, yells to the dogs. The team turns around and exits.

365 .

LONG SHOT NEAR TRAIL - DAY

Terry and Wa-Wa are seen hurrying forward in b. g. Joan runs into f. g. and stops and waits for them to come up to her. She explains what has happened.

366.

INT. AT CABIN DAY
CLOSEUP JOAN TERRY AND WA-WA

Terry urging dog team along - they are leaving
Joan speaks title heard camera. Wa-wa is still
talking to the man.

TITLE 34.

"I FOUND JULES IN THE CABIN. HE HAD
A MAP TO FATHER'S MINE. HE STOLE IT
AND ESCAPED."

373.

EXT. TRAIL DAY LONG SHOT

BACK; Joan finishes title. They turn and look in direction
taken by Jules. OUT to scene speeding along the trail.

367.

EXT. EDGE OF FOREST. LONG SHOT DAY

374.

EXT. TRAIL DAY

Jules and dog-team are seen far off in the distance as they
travel along. Jules and dog-team speeding along as
he cracks his whip.

368.

CLOSE SHOT TERRY, JOAN AND WA-WA

375.

EXT. They are looking off and watching Jules and dog team. Terry
stops to think and he tells Joan that their only
chance of catching Jules is to borrow McGregor's dog-team.
They all exit.

369.

EXT. TRAIL DAY

376.

EXT. TRAIL DAY RUNNING INSERT CLOSEUP

Running insert of Jules and dog-team as they mush along the
trail. Jules is whipping the dogs as he urges them on.
Looks back as if fearing pursuit.

370.

LONG SHOT SHOWING SMALL CABIN IN DISTANCE DAY

377.

EXT. TRAIL LONG SHOT DAY

In front of cabin is seen a dog team and a man unloading the
sledge. Terry, Joan and Wa-Wa enter to the man. Joan seated
in sledge. Terry at sledge handles cracks his whip as he
urges the dog team on.

371.

CLOSEUP AT CABIN DAY

378.

EXT. TRAIL DAY RUNNING INSERT

Dog team on and man unloading sledge. Terry, Joan and Wa-Wa
enter to him. Terry shows his badge and commandeers the
dog-team. He helps the man finish unloading the sledge. Terry
borrows rifle from the man and gives it to Joan. Joan sits
down in the sledge and Terry takes handles, cracks his whip.

379.

EXT. yells to the dogs. The team turns around and exits from
scene. Wa-wa is telling the man what it is all about.

of dogs as they increase speed.

380.

EXT. TRAIL RUNNING INSERT CLOSEUP

of Joan and Terry, she is seated and he is guiding sled and
cracking whip at dogs.

372.

EXT. ROCKY OR HIGH HILL DAY CLOSEUP
EXT. AT CABIN DAY

of Minitamin lying at rest on rock. He looks sad and Terry urging dog team along - they are leaving or passing cabin and going toward camera. He is still talking to the man.

373.

EXT. TRAIL DAY LONG SHOT

374.

EXT. TRAIL LONG SHOT DAY

Jules and dog-team are seen speeding along the trail. shot from behind dog, shooting down - showing Jules and dog team running along trail in distance.

374.

EXT. TRAIL DAY

375.

EXT. Running Insert of Jules and dog-team speeding along as he cracks his whip.

of Minitamin looking down and watching Jules.

375.

EXT. TRAIL DAY CLOSEUP

376.

EXT. TRAIL DAY RUNNING INSERT CLOSEUP

Running insert of the dogs as they leap forward. of Jules and dog team as they speed along trail.

376.

EXT. TRAIL DAY RUNNING INSERT CLOSEUP

of Jules snapping his whip and urging the dogs on. He looks back as if fearing pursuit.

377.

EXT. TRAIL LONG SHOT DAY

Terry, Joan and dog-team rushing along trail. Joan seated in sledge. Terry at sledge handles cracking his whip as he urges the dog team on.

378.

EXT. TRAIL DAY RUNNING INSERT

of Terry, Joan and dog-team as they rush forward.

379.

EXT. TRAIL DAY RUNNING INSERT CLOSEUP

of dogs as they increase speed.

380.

EXT. TRAIL RUNNING INSERT CLOSEUP

of Joan and Terry, she is seated and he is guiding sled and cracking whip at dogs.

381.
390.

EXT. ROCK OR HIGH HILL DAY CLOSEUP

EXT. TRAIL DAY LONG SHOT

of Rintintin lying at rest on rock. He looks sad and dejected. He picks up his ears as if hearing or seeing something. He turns and looks back. He stands up and looks down. CUT TO

382.

EXT. TRAIL LONG SHOT DAY

shot from behind dog, shooting down -- showing Jules and dog team running along trail in distance.

383.

EXT. ROCK DAY CLOSEUP

of Rintintin looking down and watching Jules go along trail. (this locale to be edge of cliff or large hill)

384.
393.

EXT. TRAIL DAY RUNNING INSERT CLOSEUP

EXT. TRAIL DAY

of Jules and dog team as they speed along trail. Running insert of Rintintin as he runs along edge of cliff or large hill.

385.

EXT. ROCK DAY CLOSEUP

386.
394.

EXT. of Rintintin - a snarl comes over the dog's face and he leaps out of CLOSEUP

Moving insert of Jules and dog team in f. r. and Rintintin in b. g. as they come toward camera. Dog spins on Jules.

386.

EXT. TRAIL DAY LONG SHOT

395.

EXT. Rintintin is seen running down hill.

Moving insert of Rintintin coming toward camera; he snarls and snarls his teeth - he leaps over camera.

387.

EXT. TRAIL DAY . AN ACKLEY SHOT

396.

EXT. of Jules and dog-team running along trail.

Rintintin leaps on Jules' back, knocking him off the saddle. Both sprawl into the snow. The dog team exits past camera.

388.

EXT. TRAIL DAY AN ACKLEY SHOT

397.

EXT. TRAIL DAY CLOSEUP

Of dog running along trail. of Jules as he turns and lifts his head as if he had hit him. He sees Rintintin

389.

EXT. TRAIL DAY AN ACKLEY SHOT

398.

EXT. TRAIL DAY CLOSEUP

of Terry, Joan and dog-team speeding along trail. of Rintintin as he prepares to charge Jules again.

389. EXT. TRAIL. DAY LONG SHOT - EDGE OF CLIFF OR HILL
390. EXT. TRAIL DAY LONG SHOT
 Jules and Rintintin are both on the ground. As Jules starts Jules and his dog-team coming to the middle distance. Jules is b. g. (on hillside if possible) Rintintin is following Jules.
400. EXT. SIDE OF CLIFF OR HILL
391. EXT. TRAIL DAY the side of cliff or hill showing river below dog lights on one side of hill, and is unable to get his Running insert of Rintintin as he runs along trail.
401. SHOT AT JULES' HEAD.
392. EXT. TRAIL DAY Jules is water and attempts to swim ashore but the current is too strong and he is swept down stream. Running insert of Jules and dog-team as they go along trail. (this locale to be edge of cliff or large hill)
402. EXT. TOP OF CLIFF OR HILL CLOSEUP
 of Jules looking down at water and Rintintin. He sees the Running insert of Rintintin as he runs along edge of cliff or large hill.
393. EXT. TRAIL DAY Jules is swept away by the current and he smiles as he figures that this is the last of the dog. He looks around for his dog. Running insert of Rintintin as he runs along edge of cliff or large hill.
403. LONG SHOT BEAUTIFUL VIEW.
394. EXT. TRAIL DAY Jules rapidly disappearing in the distance. Moving insert of Jules and dog team in f. g. and Rintintin in b. g. as they come toward camera. Dog gains on Jules.
404. CLOSEUP JULES
 Looking off at the disappearing team. He shrugs his shoulders. EXT. TRAIL DAY Jules that it is useless to try and overtake them, he takes out the map and looks at it - he looks around and sees Moving insert of Rintintin coming toward camera; he snarls and shows his fangs, he leaps over camera. Jules sees and is startled! He looks back at map for confirmation and sees over that he has lost the location of the river - he smites.
395. EXT. TRAIL DAY Jules that it is useless to try and overtake them, he takes out the map and looks at it - he looks around and sees Moving insert of Rintintin coming toward camera; he snarls and shows his fangs, he leaps over camera. Jules sees and is startled! He looks back at map for confirmation and sees over that he has lost the location of the river - he smites.
396. EXT. TRAIL. DAY EDGE OF CLIFF OR LARGE HILL
 FULL VIEW SHOT OF LANSKAP
 Rintintin leaps on Jules' back, knocking him off the sledge. Both sprawl into the snow. The dog team exits past camera. He then looks over edge of the bank and after taking another look at the Jules he commences to descend the side of
397. EXT. TRAIL DAY CLOSEUP
 of Jules as he turns and lifts his head up to see what hit him. He sees Rintintin
398. EXT. TRAIL DAY CLOSEUP
 of Rintintin as he prepares to charge Jules again.

399. EXT. TRAIL. DAY LONG SHOT - EDGE OF CLIFF ON HILL

400. EXT. Jules and Rintintin are both on the ground. As Jules starts to rise the dog charges him again. As the dog charges Jules grabs him with his hands, catches him in mid-air and throws him away, all previously made by Jules.

400. EXT. SIDE OF CLIFF OR HILL

407. RUNNING DOWN THE SIDE OF CLIFF OR HILL showing river below. Dog lights on one side of hill, and is unable to get his footing. He rolls down the hill and lands in the water. Jules as they follow his trail.

401. SHOT AT WATER'S EDGE.

408. EXT. Rintintin lands in water and attempts to swim ashore but the current is too strong and he is swept down stream. This entrance is located some eight or ten feet from the bottom of the river bank. Jules climbs down into net and moves bushes and mine entrance and discloses tunnel leading

402. EXT. TOP OF CLIFF OR HILL CLOSEUP Jules looking down at water and Rintintin. He sees the dog being swept away by the current and he smiles as he figures that this is the last of the dog. He looks around for his dog-team.

409. EXT. ROCK OR BUSHES.

403. LONG SHOT BEAUTIFUL EXT. end of a canoe is partly projecting from rock or bush. It looks as if someone has tried to hide. Show the dog team rapidly disappearing in the distance.

404. CLOSEUP JULES

Looking off at the disappearing team. He shrugs his shoulders as he realizes that it is useless to try and overtake them. He takes out the map and looks at it. He looks around and scans the country and sees a landmark (either a tree or a rock, depending upon locale; notation, on map, also depends upon said locale) He looks back at map for confirmation and gets over that he has found the location of the mine - he exits.

405. FULL FIGURE SHOT OF LANDMARK

Jules enters and compares landmark with notation on the map. He then looks over the edge of the bank and after taking another look at the map he commences to descend the side of the bank.

411. EXT. ROCK OR BUSH WITH PROJECTING CANOE

FULL FIGURE SHOT Jules enters and looks at canoe.
He looks at it and pulls it part way out.....

406. EXT. BEAUTIFUL LONG SHOT

Terry, Joan and the dog team come into set and go through
along trail previously made by Jules.

412. EXT. SWIRLING STREAM.

Rintintin fighting current and being carried down stream.

407. RUNNING INSERT OF TERRY AND JOAN AND DOG TEAM

going along trail and anxiously looking ahead for a glimpse
of Jules as they follow his trail.

413. EXT. ROCK OR BUSH WITH PROJECTING CANOE

FULL FIGURE SHOT JULES SATISFIES HIMSELF THAT THE
canoe is securely and he finds rose and replaces it in
canoe. He looks back toward mine.

408. EXT. SIDE OF MOUNTAIN AT MINE ENTRANCE.

This entrance is located some eight or ten feet from the b
bottom of the river bank. Jules climbs down into set and
moves bushes and mine entrance and discloses tunnel leading
to mine - he looks around to see if he is watched as he
looks around his gaze centers upon some definite object.
CUT TO

414.

EXT.

418. INT. CAVE AT MINE

409. EXT. ROCK OR BUSHES.

seen from the tunnel entrance. The
figure of Jules sits part of light as he is seen
What seems to be the end of a canoe is partly projecting
from rock or bush. It looks as if someone has tried to hide
the figure. Jules stands up. A match flares and Jules looks around
he finds a carbide lamp and lights it. He holds lamp aloft
while he walks around cave to examine it. He finds another
lamp and lights that. He puts lamp down and looks at map.

410. CLOSEUP JULES

416.

INT.

CAVE AT MINE. CLOSEUP
looking at canoe - with very thoughtful expression on his
face he looks up as if giving thought to possible pursuit
and an idea strikes him - he exits.

INSERT: OF map showing part of drawing pertaining to
cave and gold.

411

BACK TO SCENE - Jules looks around cave for location of
cave and he finally sees it and exits from tunnel
toward it.

411. EXT. ROCK OR BUSH WITH PROJECTING CANOE

417. FULL FIGURE SHOT Jules enters and looks at canoe.
He tugs at it and pulls it part way out.....
INT. CAVE AT MINE. CLOSEUP

of Jules - enters to cache and rolls rock aside and
discloses aperture. He looks in and sees about six
412. EXT. SWIRLING STREAM.

Rintintin fighting current and being carried down stream.

INSERT: of cache aperture showing sacks in
cache.

413. EXT. ROCK OR BUSH - PROJECTING CANOE

FULL FIGURE SHOT JULES SATISFIES HIMSELF THAT THE
canoe is seaworthy and he finds rope and replaces it in
canoe. He exits back toward mine. of the sacks. He
opens it and takes out a handful of nuggets. His face
registers surprise and triumph. He lets the nuggets
trickle back into the sack. He puts sack down on cave
414. EXT. ENTRANCE OF MINE in both hands and removes two sacks.

Jules hurriedly enters and commences to crawl through
entrance tunnel.

415. INT. CAVE AT MINE

The only light comes from the tunnel entrance. The side
figure of Jules blocks part of light as he is seen. He
crawling into cave on hands and knees. In the dim light
his figure stands up. A match flares and Jules looks around
and finds a carbide lamp and lights it. He holds lamp aloft
while he walks around cave to examine it. He finds another
lamp and lights that. He puts lamp down and looks at map.

419. EXT. LONG SHOT

416. INT. CAVE AT MINE. CLOSEUP river
Jules is running along bank of river leading toward
of Jules as he examines the map.

INSERT: OF map showing part of drawing pertaining to
cached gold.

BACK TO SCENE - Jules looks around cave for location of
cache and he finally sees it and exits from CLOSEUP
toward it.

417. **INT. CAVE AT CACHE CLOSEUP** Jules enters to cache and rolls rock aside and discloses aperture. He looks in and sees about six sacks

INSERT: - Jean and the dog eagerly looking ahead. of cache aperture showing sacks in cache as they hurry along the trail

BACK TO SCENE Jules' face registers his eagerness as he reaches in and takes out one of the sacks. He opens it and takes out a handful of nuggets. His face registers avarice and triumph. He lets the nuggets trickle back into the sack. He puts sack down on cave floor and reaches in both hands and removes two sacks.

418. **INT. SWIRLING STRAM** Jules starts to Rintintia manages to get out of swirling current into side eddy and he swims ashore and crawls out of the water. The dog looks around, exits.

419. **EXT. LONG SHOT** river Rintintia running along bank of river leading toward cave.

Jules discovered with gold sacks slung across his shoulders. He is kneeling and bending up to balance the weight as he goes as Rintintia stalks into cave from tunnel - as he goes, Jules turns and sees the dog.

of Rintintia and showing his delight as Jules is seen dog is at the tunnel entrance.

420 INT CAVE.
 427 INT CAVE CLOSE UP.
 Jules on at cache taking out sacks of gold which he places on floor he has just removed the last two sacks - he tries to lift them and realizes that he has to construct a sling to carry them as he starts to tie ends of sacks together CUT TO

428 INT CAVE FULL FIGURE SHOT.

421 RUNNING INSERT Jules the gold from his shoulders Rintintin crouches and then leaps and Jules reaches for his knife. They roll and of Jerry, Jean and the dog team as they hurry along the trail - eagerly looking ahead.

432 EXT ROCK OR BUSH WITH PROJECTING CANOE.
 Rintintin enters set and suddenly stops - he finds Jules' scent and exits as he follows it.

423 INT CAVE.
 430 CLOSE UP INT. CAVE.
 Jules discovered tying sacks of gold into sling. he starts to put them across his back and shoulder.

433 INT CAVE CLOSE UP HIGH HEAD
 424 EXT CAVE ENTRANCE.
 Rintintin enters set as he follows the trail - he stops and looks into tunnel and then stes his nose to ground and exits into tunnel.

434 INT CAVE MID SHOT.
 425 INT CAVE.
 Jules sliding the dog away by the throat - he rolls over and this enables him to get away from the dog - he grabs knife from the Jules discovered with gold sacks slung across his shoulders. he is kneeling and stands up to balance the weight as he does so Rintintin stalks into cave from tunnel - as he does, Jules turns and sees the dog.

435 EXT VIEW OF CLIFF TO HILL. LONG SHOT.
 426 CLOSE UP.
 Jerry and Jean and dog team enter set. They stop as they of Rintintin snarling and showing his hatred of Jules. The dog is at the tunnel entrance. edge of the cliff they look over - Jean thinks and looks around.

427 INT CAVE CLOSE UP.

427 INT CAVE CLOSE UP.
of Jules looking AT Rintintin - his face shows fear and surprise
he starts to drop the gold from his shoulders.

428 CLOSE UP OF JOAN AND TERRY.

428 INT CAVE FULL FIGURE SHOT.

Jean is looking around and Terry is watching her - she looks
Jules is dropping the gold from his shoulders Rintintin crouches
and then leaps and Jules reaches for his knife. They roll and
struggle on the floor of cave. Rinty is endeavoring to get at
his throat Jules gets him by the neck.

Jean finishes title - Terry and Jean look at each other, as
she concludes the title. Terry looks around again and looks
back at Jules's tracks. Terry tells Jean to wait.

429 CLOSE UP INT. CAVE.

Of Rintintin and Jules struggling on the floor - each is trying
to get the others' throat.

430 CLOSE UP INT. CAVE.

430 EXIT EDGE OF CLIFF LONG SHOT.

Of Jules shooting thru Rintintin's legs - getting in the dog's
nostrils as he snarls down at Jules.

431 INT CAVE CLOSE UP BIG HEAD

of Rintintin as he snarls down at Jules.

432 INT CAVE MED SHOT.

Jules holding the dog away by the throat - he rolls over and this
enables him to get away from the dog - he grabs knife from the
sheath. Rinty and Jules circle around - the dog is afraid of the
knife and the man is waiting for Rinty to attack.

433 EXIT EDGE OF CLIFF OR HILL. LONG SHOT.

Terry and Jean and dog team enter set. They stop as they
see tracks - and they leave sledge and examine the tracks -
They follow tracks to the edge of the cliff. reaching the
edge of the cliff they look over - Jean thinks and looks around.

434

CLOSE UP OF JOAN AND TERRY.

Jean is looking around and Terry is watching her - she looks as if she is trying to remember something - she speaks:

TITLE 35 "THIS LOOKS LIKE THE LOCATION MENTIONED IN FATHER'S MAP."

435

Jean finishes title - Terry and Jean look at each other, as she concludes the title. Terry looks around again and looks back at Jules's tracks. Terry tells Jean to wait.

Jules's pants and coat are there in a scrub of places Rinty is circling around and Jules is hanging at the dog with his knife. The dog leaps and gets his teeth in and holding the knife and they both fall to the ground. Rinty leaps over the dog holding the knife as Jules rolls over trying to break the dog's hold.

435

EXT EDGE OF CLIFF LONG SHOT.

436

Terry and Jean - she climbs down bank while she remains behind with rifle.

and Jules - Rinty has his teeth on the arm holding the knife. Jules with his free hand is slapping and raining blows on the dog's head and face, while the hand holding the knife slowly starts to move towards Rinty's body.

436

INT CAVE MED SHOT.

Rintintin and Jules circling around - Rinty leaps at Jules and he lunges at the dog with his knife. He misses and they circle again. Rinty leaps again He gets Jules by the arm and tears part of his coat off.

437

showing his grip on the arm and showing the knife moving towards him. Also seen Jules' other arm raising above the dog's head as Jules threatens.

EXT SIDE OF CLIFF BANK.

Terry is seen crawling down the side of the mountain or hill.

438

INT CAVE.

Jules' pants and coat are torn in a number of places Rinty is circling around and Jules is lunging at the dog with his knife. The dog leaps and gets his teeth in arm holding the knife and they both fall to the ground. Rinty hangs onto the arm holding the knife as Jules rolls over trying to break the dog's hold. Terry and the dog enter mine and also back and they go towards Jules. He starts to follow trail leading to cave and suddenly stops as if hearing something. He goes back to cave entrance for a moment.

439

INT CAVE CLOSE UP RINTINTIN.

And Jules as they sit a bit. Jules is at the corner, the dog and Jules - Rinty has his teeth on the arm holding the knife. Jules with his free hand is clubbing and raining blows on the dog's head and face. While the hand holding the knife slowly starts to move towards Rinty's body.

440

It explains to Jules. He realizes that something is happening inside. He draws his revolver and starts to shoot at Jules. Jules is seen.

441

Jules is seen looking down at Terry. She is slowly slipping away.

440 CLOSE UP RIN TIN TIN'S HEAD.

441 INT. CAVE. LONG SHOT.

Showing his grip on the arm and showing the knife moving towards him. Also show Jules' other arm raining blows on the dog's face or hand at dog's throat. Jules then makes a fatal thrust into Rintintin's body - Terry is seen crawling thru the tunnel on his hands and knees.

441 CLOSE UP JULES' FACE.

He shows the desperate effort and the pain from the struggle. He tries to stick the knife into the dog's side.

442 At tunnel entrance he is looking around inside of the cave and he sees the man and dog struggling. He raises his gun to shoot Rinty but hesitates as he is unable to get a good shot at him.

442-443 EXIT CAVE ENTRANCE.

Terry enters set from top and looks around and sees Jules' tracks. Terry sees that they enter mine and also sees that they go towards canoe. He starts to follow trail leading to canoe and suddenly stops as if hearing something. He goes back to cave entrance and listens. He is Rinty struggling. He is about to shoot but then he hears Jules and is very vindictive as he speaks:

TERRY SS "I'LL KILL YOU LIKE I KILL YOUR BROTHER!"

444 CLOSE UP RIN TIN TIN.

Jules finishes speaking. The knife slowly moves towards And Jules as they struggle. Jules is slowly forcing the knife closer to Rinty's body. His other hand is choking the dog or punching at Rinty's face.

445 INT CAVE CLOSE UP TERRY.

445

On the point of shooting Rintintin he realises the import of the situation. He has just heard he knows that Rinty is innocent - he slowly lowers his gun as these things seem At entrance to cave. He realises that something is happening inside. He draws his revolver and starts to crawl into tunnel entrance to cave.

446 INT CAVE. CLOSE UP JULES.

446

EXIT TOP OF CLIFF ON HILL.

Jules and the dog heading one way with the knife away. Jules' other hand is slowly strangling the dog. Jules then makes a fatal thrust into Rintintin's body - Terry is seen crawling thru the tunnel on his hands and knees.

CLOSE UP JOAN looking down at Terry - she is anxiously watching him

447 INT CAVE. CLOSE UP TERRY.

As he is lost in reverie - he snatches out of it and sees the dog's gun and taking careful aim he shoots -

453

INT. CAVE. CLOSE UP JULES.

447

INT. CAVE. LONG SHOT. Jules has his teeth sunk in the knife arm; Jules choking him with one hand is driving the knife home for Jules and Rintintin are waging a desperate struggle. It seems as if Jules is about to triumph. He is bringing the knife down for a fatal thrust into Rintintin's body - Terry is seen crawling thru the tunnel on his hands and knees.

454

INT. CAVE. LONG SHOT.

448

INT. CAVE. CLOSE UP TERRY. Terry is on the ground. Terry gets to his feet at the cave entrance and walks over and covers Jules with the gun. At tunnel entrance he is looking around inside of the cave and he sees the man and dog struggling. He raises his gun to shoot Rinty but hesitates as he is unable to get a good shot at him.

455

449

INT. CAVE. CLOSE UP JULES.

And Rinty struggling. He is about to drive the knife home and is very vindictive as he speaks: "I'll kill you like I kill your master!"

Jules finishes speaking. The knife slowly moves towards the dog's side.

456

INT. CAVE. CLOSE UP TERRY.

450

INT. CAVE. CLOSE UP TERRY.

On the point of shooting Rintintin he realizes the importance of the words he has just heard. He knows that Rinty is innocent - he slowly lowers his gun as these things seep thru his mind - his surprise is so great that he momentarily forgets what he is going on in front of him. He is lost in reverie.

457

451

INT. CAVE. CLOSE UP JULES.

And Rintintin - struggling and the dog holding the arm with the knife away. Jules' other hand is slowly strangling the dog as he chokes him around the throat.

452

INT. CAVE. CLOSE UP TERRY.

As he is lost in reverie - he snaps out of it and whops up his gun and taking careful aim he shoots -

453

INT CAVE CLOSE UP JULES.

And Rintintin - the dog has his teeth sunk in the knife arm; Jules choking him with one hand is driving the knife home for the fatal thrust with the other hand. The knife is knocked out of his hand by the bullet or he is shot in the wrist causing him to drop the knife. Jules turns in great surprise at the unexpected interruption.

454

INT CAVE LONG SHOT.

Jules and Rinty on - struggling on the ground Terry gets to his feet at the cave entrance and walks over and covers Jules with the revolver and pulls Rintintin away with the other hand. Terry speaks:

TITLE 37 "JULES RENAULT. I ARREST YOU FOR THE MURDER OF SILENT HARDY!"

455

INT CAVE CLOSE UP JULES.

Jules as Terry struggling both men fall and in falling Terry's listening to Terry. A smug smile on his face changes to surprise and quick fear as he realizes that seriousness of the accusation. Jules becomes crafty and he starts to deny the charge. The dog and a smile comes over his face. He reaches for his revolver in holster.

456

INT CAVE MED SHOT.

Terry reaches in belt for his handcuffs. He commands Jules to turn around. Jules does so and Terry advances with gun in one hand and handcuffs in the other. He pushes gun into Jules' back and handcuffs him with the other hand. Jules tricks him knocks the gun up with the hand held behind his back. wheels like a flash and grapples with Terry. The gun is knocked up across Terry's shoulders. it discharges as they struggle. Rinty leaps in and gets his teeth in Jules' leg.

457

INT CAVE C.U. JULES.

Looking down at Rinty - he is about to shoot when he stops and thinks a devilish smile comes over his face as he speaks:

EXT CLIFF OR HILL. CLOSE UP JOAN ON ROCK.

She hears the shot and becomes anxious. She fears something has happened to Terry. She starts to descend.

Jules finishes title. putting his gun away.

458 INT CAVE. MED SHOT.
459 INT CAVE LOW SHOT.

Jules and Terry struggling near gravel pit. Jules is holding Terry's gun hand and the latter is unable to use it. Rinty is hanging on like grim death. Jules is kicking frantically with his leg trying to break the dog's hold. The clothing tears and Rinty is kicked into the gravel-pit, still holding the torn cloth in his teeth.

464 EXT SIDE OF HILL.

459 INT GRAVEL PIT. CLOSE UP RINTINTIN. at gravel given way and he falls out of pit.

at the bottom of the pit He is making frantic efforts to climb his way out of pit. He gets up several feet but falls back again.

460 EXT ENTRANCE AT CAVE AT SIDE OF HILL.

460 INT CAVE. MED SHOT. Jules reaches top of cave entrance. Jean falls top of him and they collide. The collision stuns Jean and she rolls from Jules and falls to the ground. She is unconscious.

461 Jules and Terry struggling both men fall and in falling Terry's hand hits rock. Jules continues to struggle before he realizes that Terry is out. Jules scrambles to his feet and looks down at Terry with a smile of triumph. He gets his revolver and steals sticks it down at the dog and a smile comes over his face. He reaches for his revolver in holster.

466 EXT ENTRANCE CAVE. MED. SHOT

Jules looking down at Jean with a smile of triumph at this unexpected turn of events. He hastily ties the ends of gold together and sliding them across his shoulder. Jules reaches down and picks Jean up in his arms. He exits.

461 INT GRAVEL PIT. CLOSE UP RINTINTIN

Making frantic efforts to get out of pit. He falls back again. the pit appears to be too deep for him to climb out.

467 INT GRAVEL PIT.

Shooting down from top and showing Rintintin as he tries to leap out of pit.

462 INT CAVE C.U. JULES.

468 Looking down at Rinty -- he is about to shoot when he stops and thinks -- a devilish smile comes over his face as he speaks:

TITLE: "KILLING MUCH TOO GOOD FOR YOU: I LEAVE YOU TO STARVE" Jules girl in bottom of cave. Jules then starts to move back into river. Jules finishes title, putting his gun away.

469 INT GRAVEL PIT.

Shooting from top. Rintintin jumps and almost makes the leap.

470

EXT RIVER BANK. MED SHOT.

463

INT CAVE LONG SHOT.

Jules passing the canoe towards and into edge of river- Jim and Jules still looking down at Rintintin then he looks up and around for his gold. He grabs the four sacks and exits.

471

EXT RIVER BANK.

464

EXT SIDE OF HILL.

Juan is climbing down. loose rock or gravel gives way and she falls out of net.

472

EXT RIVER BANK. MED SHOT.

465

EXT ENTRANCE AT CAVE AT SIDE OF HILL.

Jule crawls out at cave entrance p Joan fallson top of him and they collide. The collision stuns Joan and she rolls from Jules and falls to the ground. She is unconscious.

473

EXT RIVER BANK. MED SHOT.

466

EXT ENTRANCE CAVE. MED SHOT

Jules looking down at Joan with a smile of triumph at this unexpected turn of events. He hastily ties the sacks of gold together and slings them across his shoulder. Jules reaches down and picks Joan up in his arms. He exits.

474

EXT. AT CAVE. LONG SHOT.

Looking down at Jules and canoe. He turns and runs back to cave off for his leap.

467

INT GRAVEL PIT.

Shooting down from top and showing Rintintin as he tries to leap out of pit.

475

EXT RIVER BANK. LONG SHOT.

468

EXT AT RIVER BANK. WIDE CANOE. MED SHOT.

Jules enters carrying Joan in his arms. he puts gold in canoe then places the unconscious girl in bottom of canoe. Jules then starts to move canoe into river.

469

INT GRAVEL PIT.

EXT RIVER. WIDE SHOT.

Shooting from top Rintintin jumps and almost makes the leap. Struggling in the water - they both have each other on their back.

470
477

EXT RIVER BANK. MED SHOT.

INT CAVE C.U. RINTY. Jules pushing the canoe towards and into edge of water. One end of boat commences to get into water. If life, Mike up feels his head, which staggers to his feet, he exits from C.U.

471

INT GRAVEL PIT.

478

Shooting down at Rinty as he leaps. This time Rintintin makes the jump and exits past camera.

Terry staggers over to stream in cave and cups his hand and catches water into his face. This revives him and he goes over to land and exits.

472

EXT CAVE ENTRANCE. FULL FIGURE SHOT.

Of Rintintin emerging from bushes in front of cave entrance - He looks around sniffs and looks down and sees -

478

EXT CAVE ENTRANCE. LONG SHOT.

Terry comes from behind bushes and looks around - he gives a quick start as he looks down and sees.

473

EXT RIVER'S EDGE. SHOOTING DOWN FROM THE CAVE ENTRANCE. LONG SHOT.

480

Jules pushing canoe into water Jean is still unconscious and lying in bottom of canoe. Jules is just about ready to step into the canoe. Rintintin struggling in the water.

484

EXT CAVE ENTRANCE AT DAWN. LONG SHOT.

474

EXT. AT CAVE ENTRANCE. C.U. RINTINTIN.

Unhappily looking around - he looks down and sees Jules and the canoe. He turns and runs back to take a look at Jules and the canoe. He turns and runs back to take a look at Jules and the canoe. He turns and runs back to take a look at Jules and the canoe.

485

475

EXT RIVER'S EDGE. LONG SHOT. SHOOTING DOWN

Jules about to step into canoe - Rinty comes flying thru the air and leaps on his neck. The sudden impact of the dog sends Jules forward into the water. The dog is on top of Jules and falls with him. The canoe is pushed forward by the impact and it commences to drift down stream. Possibly it drifts into back- and is sucked towards the center of the current.

485

476

EXT RIVER C.U. JULES AND RINTINTIN.

Struggling in the water - they both have each other by the back.

543 INT. HARDY'S CABIN. CLOSE UP TERRY AND JOAN.

AT WINDOW. They are curiously looking out Jean starts to smile
a quizzical look comes over Terry's face; he is somewhat abashed
and taken aback, then his face breaks into a broad grin -
OUT TO -

544 EXT TRAIL

Rin Tin Tin standing on trail while She-Wolf passes it with
about 15 puppies following her. As they parade by Rinty
watches them.

545 EXT TRAIL CLOSE UP RIN TIN TIN.

As he watches She-Wolf and pups go by. He looks as if he is
counting them. FADE OUT.

THE END.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress